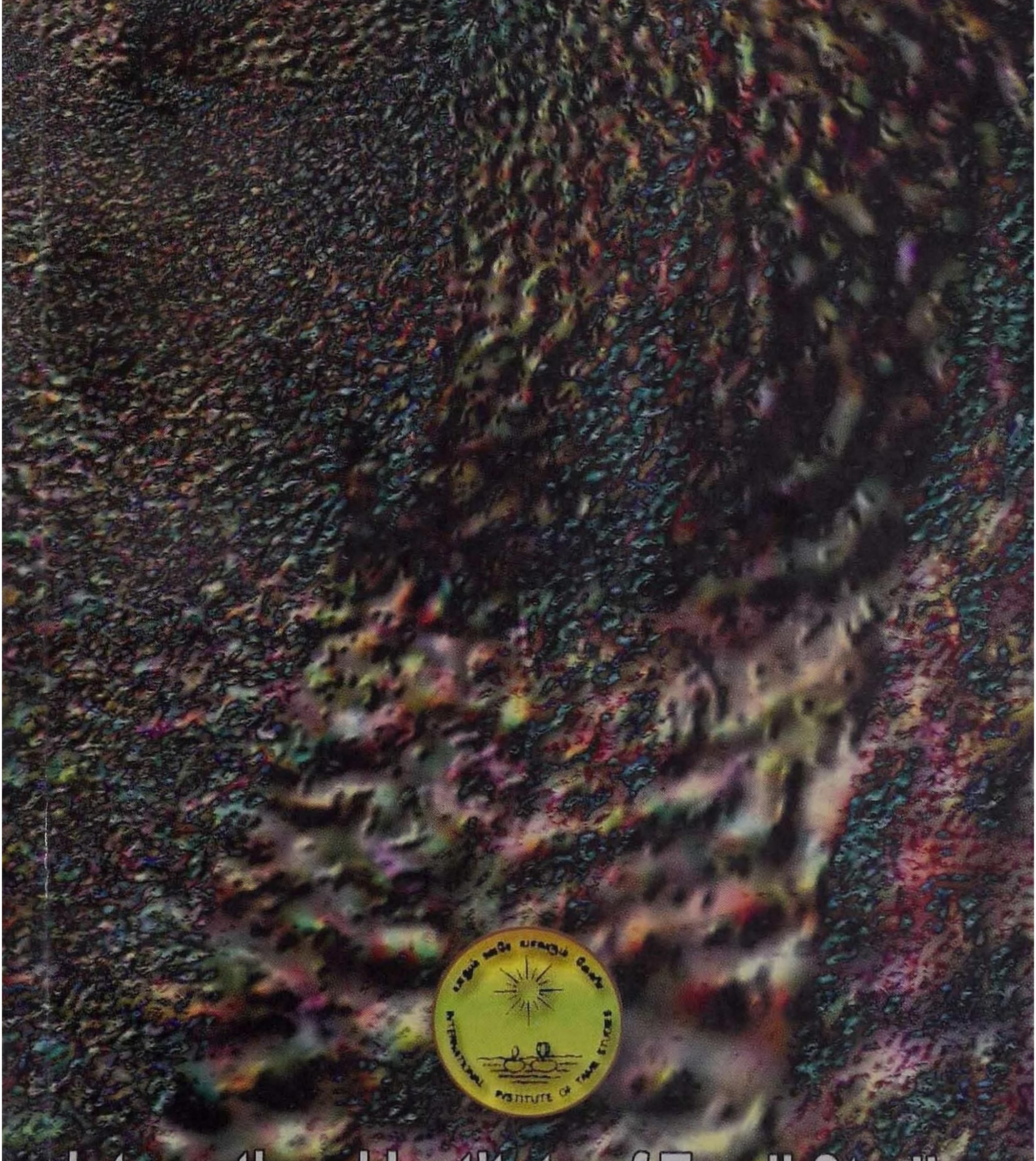
தனிநாயகம் அடிகளாரின்

சொற்பொழிவுகள்



International Institute of Tamil Studies

உலகத் தமிழாராய்ச்சி நிறுவனம்

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அணிந்துரை

தமிழ்மொழியின் செழுமையையும் சிறப்பையும் உலகப் பல்கலைக் கழகங்களில் எடுத்துச் சொன்ன பெருந்தகை தனிநாயக அடிகளார் ஆவார். தனிநாயக அடிகளார் உலகத் தமிழாராய்ச்சிக் கழகம் (International Association of Tamil Research) தோன்றுவதற்குக் காரணமாக அமைந்ததோடு மட்டுமில்லாமல் முதன்முதலாக உலகத் தமிழ் மாநாட்டை மலேசியாவில் உள்ள கோலாலம்பூரில் நடத்தித் தமிழுக்குப் பெருமை சேர்த்தவர். அதன் விளைவாக உலகத்தமிழ் மாநாடுகள் தொடர்ந்து நடைபெற வழிவகுத்தவர். மேலும், சென்னையிலுள்ள உலகத் தமிழாராய்ச்சி நிறுவனத்தின் தோற்றத்திற்கும் கால்கோள் இட்டவர்.

தனிநாயக அடிகளார் பன்மொழிப் புலமைப் பெற்றவர். தமிழிலும் ஆங்கிலத்திலும் பெரும்புலமை பெற்றவர். இத்தகைய அறிஞர் பெருந்த்கையின் நூட்களை இந்நிறுவனம் தொடர்ந்து வெளியிட்டு வருகிறது. தனிநாயகம் அடிகளார் பெயரில் அறக்கட்டளை ஒன்றினை அருள்தந்தை அமுதன் அடிகள் உருவாக்கியுள்ளார்கள். இந்த அறக்கட்டளைச் சொற்பொழிவின் காரணமாக மூன்று நூல்கள் வெளிவந்துள்ளன.

1. Collected Papers of Thaninayakam Adigal
2. Tamil Culture and Civilization
3. Landscape and poetry
4. தமிழ்த் தூது

முதலிய நான்கு நூல்களை இந்நிறுவனம் வெளியிட்டுள்ளது. அவ்வரிசையில் அடிகளார் தமிழிலும் ஆங்கிலத்திலும் ஆற்றிய

சொற்பொழிவுகளை, 'தனிநாயக அடிகளாரின் சொற்பொழிவுகள்' என்ற பெயரில் தனிநூலாக வெளியிடுவதில் இந்நிறுவனம் பெருமகிழ்ச்சி அடைகிறது.

இந்நூலின் முதல் இரு தலைப்பிலுள்ள 'Research in Tamil Studies - Retrospect and Prospect' என்னும் சொற்பொழிவு ஆங்கிலத்திலும், 'தமிழர் பண்பாடும் அதன் சிறப்பியல்புகளும்' என்னும் சொற்பொழிவு தமிழிலும் *1980*-இல் அறிஞர் தனிநாயகம் அடிகள் இலங்கை யாழ்ப்பாணத்தில் 'தந்தை செல்வா அறக்கட்டளைச் சொற்பொழிவில்' நிகழ்த்தியதாகும். இச்சொற்பொழிவுகளை வெளிநாடுகளிலுள்ள ஆய்வு நிறுவனங்களும் பயன்படுத்தும் வகையில் தந்தை செல்வா அறக்கட்டளையானது டிசம்பர் *1980*-இல் பதிப்பித்துள்ளது. இவ்விரு சொற்பொழிவுகள் சங்க இலக்கியத்தின் சிறப்பியல்புகளையும் அவற்றின் வழி தமிழர்தன் பண்பாட்டுச் சிறப்புகளையும் மற்றும் தமிழ்த்துறை ஆராய்ச்சியின் வரலாற்றையும் வருங்காலத்தையும் சிறப்புற எடுத்துரைக்கிறது. அடுத்ததாக அமையும் 'Tamil Humanism - The Classical Period', 'The Humanistic Ideals', 'The Humanistic Scene' என்னும் மூன்று பொழிவுகள், அவர் இலங்கை ஜாஃப்னா கல்லூரியில் 'பங்கர் நினைவு அறக்கட்டளைச் சொற்பொழிவில்' நிகழ்த்தியது. இச்சொற்பொழிவுகளில் இரண்டு ஆங்கிலத்திலும் ஒன்று தமிழிலும் அமைந்துள்ளன. இச்சொற்பொழிவுகள் மூன்றையும் ஜாஃப்னா கல்லூரி *1972*ஆம் ஆண்டு, நூலாக வெளியிட்டுள்ளது. இவற்றில் முதலிரு பொழிவுகள் தொல்காப்பியம், சங்க இலக்கியங்கள் ஆகியவற்றில் காணும் மனித ஆளுமையின் இயல்புகள் பற்றியும், இறுதியிலுள்ள பொழிவு, திருக்குறளைப் பற்றியும் அமைந்துள்ளது. 'The Tirukkural and the Greek Ethical Thought' என்னும் திருக்குறள் பற்றிய கட்டுரை 'பாணன்' இதழிலிருந்து எடுக்கப்பட்டதாகும். இக்கட்டுரை பாணன் இதழில் செப்டம்பர் '*97*-இல் வெளிவந்துள்ளது. இறுதியில் அமைந்துள்ள 'Aspects of Tamil Humanism' என்ற சொற்பொழிவு சென்னைப் பல்கலைக்கழகத்தில் *1959-60*ஆம் ஆண்டில் 'திருமதி சொர்ணம்மாள்

நினைவு அறக்கட்டளைச் சொற்பொழிவில்' ஆங்கிலத்தில் நிகழ்த்தியதாகும். இச்சொற்பொழிவினை சென்னைப் பல்கலைக் கழகமானது *1971*இல் பதிப்பித்துள்ளது. இப்பொழிவு திருக்குறள் மற்றும் சங்க இலக்கியம் ஆகியவற்றில் காணப்பெறும் மனித ஆளுமையின் வெளிப்பாடுகள் பற்றியதாகும்.

இந்த நான்கு சொற்பொழிவுகளையும் ஒன்றாகச் சேர்த்து ஒரே நூலாக இந்நிறுவனம் வெளியிடுகிறது. முதல் சொற்பொழிவினை மறுபதிப்பு செய்ய இசைவளித்த பேராசிரியர் சச்சிதானந்தம் அவர்களுக்கும், இரண்டாவது சொற்பொழிவினை நிறுவனத்திற்குக் கிடைக்க வழிசெய்த முனைவர் பேராசிரியர் சண்முகதாஸ் அவர்களுக்கும், மூன்றாவது சொற்பொழிவினைக் கொடுத்துதவிய 'பாணன்' இதழ் ஆசிரியர் சேலம் செயலட்சுமி அவர்களுக்கும், நான்காவது சொற்பொழிவினை வெளியிட இசைவளித்த சென்னைப் பல்கலைக்கழகத் துணைவேந்தர் முனைவர் பொற்கோ அவர்களுக்கும் நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

இந்நிறுவன வளர்ச்சிக்கு ஆக்கமும், ஊக்கமும் காட்டி வருகின்ற நிறுவனத் தலைவர் மாண்புமிகு தமிழ் ஆட்சிமொழி-பண்பாடு மற்றும் இந்து சமய அறநிலையத் துறை அமைச்சர் முனைவர் மு. தமிழ்க்குடிமகன் அவர்களுக்கும், தமிழ் வளர்ச்சி- பண்பாடு மற்றும் அறநிலையத்துறைச் செயலாளர் திருமிகு. சு. இராமகிருட்டிணன் இ.ஆ.ப., அவர்களுக்கும் எங்கள் நெஞ்சார்ந்த நன்றி.

இந்நூலின் மெய்ப்புத் திருத்திய திருமதி இ. பகவதி, திரு. மொ. மருதமுத்து ஆகியோருக்கும், இந்நூலினை வனப்புற அச்சிட்டுத் தந்த 'பார்க்கர் கம்ப்யூட்டர்ஸ்' அச்சக வெளியீட்டார்க்கும் நன்றி.

இயக்குநர்

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FOREWORD

The Chelvanayakam Memorial Lectures commemorate the life and work of the great Tamil leader of our time, the late Mr. S.J.V. CHELVANAYAKAM,Q.C., M.P., who helped to re-create the self-identity of the Tamils of Sri Lanka during the critical three decades following the grant of independence to the country (1948) and led them to the gates of liberty. His appeal to the hearts and minds of his people was the more since he embodied in his own person a moral grandeur by his unflagging dedication to Truth and Ahimsa.

The late Father Xavier S. Thaninayagam who delivered the 1980 lectures last April, four months before he passed away on the 1st of September, was one who gave a further dimension to the Tamil liberation movement. He it was who reminded his people of there great cultural heritage and the noble ethical ideals permeating it. So to speak he built in them their cultural identity and political personality. And more, this deeply read scholar strode che continents carrying alort the flag of the Tamil language and culture and drawing many savants into its service. And so came into being, sixteen years ago, the International Association of Tamil Research linking the world's foremost Tamil scholar's who were able to meet successively in Kuala Lumpur, Chennai, Paris and Jaffna and will pay their homage to the founder of the IATR shortly at a session in Madurai.

The lecture on Research in Tamil Studies - Retrospect and Prospect, delivered in English on the second day, April 28, has been printed first since this brochure is intended partly to reach research institutions in this field the world over. The lecture on Tamil Culture and its char-

acteristics, delivered in Tamil on the previous day follows. It was the opinion of the large assembly. including several scholars, who listened to these two lectures in pin-drop silence, that there was hardly any other, here or elsewhere, who could have spoken with greater authority on this theme and perhaps hardly any one likely to do so for years.

Well may we say that the last great utterance of this saintly and patriotic scholar, contained in these two lectures, is a beacon call to generations to come.

K. NESIAH,

Chairman, Thanthai Chelva Memorial Trust

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முன்னுரை

தந்தை செல்வா நினைவு சொற்பொழிவுகள் எமது காலத்துப் பெரும் தமிழ்த்தலைவரின் வாழ்க்கையையும், பணியையும் நினைவூட்டுவதாக அமைந்துள்ளன. இராணி நியாயதுரந்தரும் பாராளுமன்ற அங்கத்தவருமாக விளங்கி, இறைவனடி எய்திய எஸ். ஜே. வி. செல்வநாயகம் சிறீலங்காவிலுள்ள தமிழரின் தனித்துவ உரிமைகளை 1948-ம் ஆண்டு தொடக்கம் மூன்று தசாப்தங்களுக்கு நிலைநிறுத்த உதவியதுடன் தமிழர்களைச் சுதந்திரத்தின் வாயிலுக்கு இட்டுச் சென்றவர். இவரின் கோரிக்கைகள் மக்களின் இதயத்தையும், எண்ணங்களையும் ஈர்ப்பனவாக அமைந்திருந்தன. அவர் தம்மையே உண்மை, அகிம்சை ஆகியவற்றிற்குச் சளைக்காது அர்ப்பணித்து அவற்றின் உருவமாக விளங்கினார்.

இறைவனடி எய்திய தவத்திரு சேவியர் எஸ்.தனிநாயகம் அடிகள் 1980-ம் ஆண்டுச் சொற்பொழிவைக் கடந்த ஏப்ரல் மாதம் நிகழ்த்தினார். நான்கு மாதங்களால் செப்டம்பர் 1-ம் திகதி அவரது இறுதியாத்திரை நிகழ்ந்தது. இவர் தமிழர் விடுதலை இயக்கத்திற்கு மேலும் புத்தொளி அளித்துத் தமிழ் மக்களின் பழம் பெரும் பண்பாட்டுப் பாரம்பரியங்களை நினைவுறுத்தி அவற்றில் செறிந்திருந்த நீதி நெறிகளை நினைவுறச் செய்தார். இவ்விதம் தமிழ் மக்களிடையே பண்பாட்டுத் தனித்துவத்தையும், அரசியல் தனியுணர்வையும் கட்டி வளர்த்தார். இதற்கும் மேலாகத் தமிழறிஞரான இவர் தமிழ்மொழி-பண்பாட்டுக் கொடி உயர்ந்து பறக்கக் கண்டங்கள் தோறும் பவனிவந்து மேலும் பல அறிஞர்களை இப்பணியில் ஈடுபடுத்தினார். இதனடிப்படையில்-தான் பதினாறு வருடங்களுக்கு முன் இவரின் முயற்சியினால் உலகத் தமிழாராய்ச்சி மகாநாடு உலகின் பேரறிஞர்களை ஒருங்கிணைத்து அங்குராற்பணமாயிற்று. இம்மகாநாடுகள் கோலாலம்பூரிலும், சென்னையிலும், பாரிஸிலும், யாழ்ப்பாணத்திலும் நடைபெற்றன. எதிர்வரும் ஜனவரியில் மதுரையில் நடைபெறவுள்ள உலகத் தமிழாராய்ச்சி மகாநாடு அதனை நிறுவியவருக்கு அஞ்சலி செலுத்தவுள்ளது.

தமிழ்த்துறை ஆராய்ச்சி - அதன் வரலாறும் வருங்காலமும் என்ற விடயம் பற்றிய சொற்பொழிவு ஆங்கிலத்தில் ஏப்ரல் 28-ம் திகதி செல்வநாயகம் நினைவுச் சொற்பொழிவுத் தொடரின் இரண்டாம் நாளில் நிகழ்த்தப்பட்டது. இச்சொற்பொழிவு வெளிநாடுகளிலுள்ள ஆய்வு நிறுவனங்களும் பயன்படுத்தும் வகையில் முதலில் அச்சுப்பதிவாகிறது. தமிழர் பண்பாடும் அதன் சிறப்பியல்புகளும் எனத் தமிழில் முதல்நாள் சொற்பொழி-வாற்றிய விடயம் இதனைத் தொடர்ந்து இடம்பெறுகின்றது. இவ்விரு சொற்பொழிவுகளையும் கேட்பதற்காகக் கூடியிருந்த அறிஞர்களும், மக்களும் சாந்தம் நிறைந்த அமைதியுடன் கேட்டுக் கொண்டிருந்தனர். இத்தகைய சிறப்பும், ஆழமும் வாய்ந்த சொற்பொழிவுகளை இவ்விதம் இனி யாரால் நிகழ்த்த முடியும் எனப் பாராட்டுத் தெரிவித்தனர்.

அளவிலா நாட்டன்புள்ள அறிஞரான அடிகளின் இறுதி இரு சொற்பொழிவுகளும் வருங்காலச் சந்ததியினருக்குக் கலங்கரை விளக்காக அமையும் எனக் கொள்வோமாக.

கு. நேசையா

தலைவர்

தந்தை செல்வா அறங்காவல் குழு

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RESEARCH IN TAMIL STUDIES - RETROSPECT AND PROSPECT

I consider it a great privilege to associate myself with those who in these days are paying their tribute to the memory of a man who lived and worked for the Tamil-speaking people of Sri Lanka. This lecture on *Research in Tamil Studies - Retrospect and Prospect* is not incongruous with his memory because he advocated the Tamil University Movement and emphasised that Tamil Studies should obtain priority in the future University for the Tamil-speaking people.

I am also happy that Mr. K. Nesiah, the doyen of educationists in Sri Lanka, who in spite of his seventy eight years is in the fore-front of the movement for Tamil rights, is taking the Chair at this lecture. As colleagues in the University of Ceylon we have had occasion to collaborate in movements advancing the cause of the Tamil speaking people and we continue to do so also in our retirement.

Mr. M. Sivasithamparam, M.P. is to propose the vote of thanks. As a time honoured and distinguished parliamentarian, I have followed his pronouncements on a variety of subjects with interest and enthusiasm and I am grateful to him for associating himself with this lecture. I cannot help mentioning that his deep sonorous voice has always attracted me. I am grateful to Mr. V. Yogeswaran M.P. for Jaffna and those who helped him to provide such magnificent lighting arrangements. My thanks are due to Mrs. Amirthalingam for her beautiful rendering of the Tamil anthems, and to Mrs. Kathiravelpillai for providing me with the means to carry on speaking without difficulty.

RETROSPECT

The History of Tamil Research

It would be wrong to imagine that Tamil Research commences with the coming to India and Sri Lanka of the Europeans or with the founding of the University of Madras. Our two thousand year old literature could not have been so flourishing and varied without elaborate and minute research. Our first book extant, the *Tolkappiyam* supposes a codification and systematization done after a minute, study of the language and a study of the grammars and literary works existing at the time. The poetry of the Cankam period exacted a minute study of human psychology and of Nature. The *Cilappatikaram* supposes a close study of previous literary tradition and an exhaustive examination of the culture, the religion and the people of the three kingdoms. The *Tirukkural* has been compiled after the meticulous study of the ethics of the Cankam period. The commentators who appear in the mediaeval period had to study and explain works which had been composed centuries before them and some works which did not belong to their own religious traditions. A commentator like Adiyarkunallar explains the music, the dance, the trade, the religious rites embodied in an epic which was the synthesis of the culture of a period far removed from his own period. Any study of the above mentioned works will show that there was a living and continued tradition of Tamil teaching and research which is even evident in the editions of Swaminatha Ayer.

The modern period of Tamil Research Commences with the coming of the Europeans, specifically of European

missionaries from the 17th century and after. One of the earliest to recognize the remarkable qualities of Tamil literature and even a local religious cults was Bartholomeas Ziegenbalg, the German Lutheran Missionary who lived in Tranquebar in the early 18th Century. His companion J. E. Gruendler was the first to state that in his considered opinion Tamil was worthy to be taught at German Universities. The Tranquebar missionaries with Ziegenbalg at the head collected numerous manuscripts, compiled translations and grammars in order to make Europeans familiar with the wisdom of the Tamils. The next famous name that comes to mind is of course that of Father Joseph Constantine Besehi who in the same century became a literary phenomenon for all the world to admire. Apart from his literary works in Tamil which command the admiration of native Tamil scholars themselves, his grammars, dictionaries and the Latin translation of the first two parts of *Tirukkural*, are evidence of the most painstaking research into already existing works as well as research in the field. The missionaries at this time discuss Tamil especially in the Latin medium, and give an importance to the colloquial dialect which until then had not received adequate attention. One might not concede that translations belong to the category of research, but the translations were the means by which Tamil thought came to be presented to those who did not know the language, and often very useful studies were made of Tamil thought from the translations that were available. Sometimes attempts are made to minimise the value of the contributions made by missionaries by saying that their studies were made in order to propagate Christianity and not through a love of Tamil. But, anyone familiar with the academic work of Beschi, of Caldwell, of G.U. Pope would know what ardent scholars they were because of the attractions that the intrinsic merits of Tamil had for them.

In the 19th century of epoch making book of Robert Caldwell *A Comparative Grammar of the Dravidian Languages* (1856) caused a great revolution in the world of Indology which until then had believed that Sanskrit was solely and exclusively sufficient evidence of Indian thought and culture. The translations and articles of G.U. Pope who wanted as his epitaph the words, "A humble student of Tamil" shows the passionate devotion of these scholars to Tamil Research.

Though the missionaries were among the pioneers of Tamil Research they were followed very soon be lay scholars from the West who wished to delve deeper into all aspects of Indology. The British Civil Servants and the French savants who were employed in the Tamil country found as Cladwell did that Tamil could be independent of Sanskrit and rist to pure heights of its own. Among the British Civil Servants the name of Francis Whyte Ellis stands foremost not only because of the studies he made but also because of the collections of manuscripts he made. It is said that after his premature death his cook was able to use his collections of manuscripts for a long period to keep aflame his kitchen fires!

A new impetus to Tamil Research was given by the foundation of the University of Madras. Scholars like Gilbert Slater, Sesha Aiyangar, P.T. Srinivasa Aiyangar, Sivaraja Pillai, C.Y. Thamotheram Pillai, V. Kanagasabai Pillai were able to make contributions to eluciation of Dravidian history and culture. Thus we come to the period of the Universities of Madras, of Annamalai, of Ceylon and finally of our own University of Jaffna.

After this introduction, I propose to consider some of the heads under which Tamil research has developed

during the last two centuries or so. I intend dealing only with the more important works. Those interested in a complete account may refer to *Tamil Studies Abroad A Symposium,* and to *A Reference Guide to Tamil Studies,* Books, both of which contain information up to the year 1966. For the last decade, however, there is no comprehensive work. I am indebted for information on this recent period to the Acting Librarian Mr. R.S. Thambiah and his assistant of the University of Jaffna, both of whom spared no efforts to provide me with all information that the University Library could supply.

Translation

Many of the translations made by eminent scholars paved the way of studies on the ethics, the religions and the philosophy of the Tamils. The *Tirukkural,* the *Naladiyar,* hymns of the Saivaite Nayanmars and Alwars, and the Saiva Siddhanta works came as a revolution to the West. Among these Scholars, the names of G.U. Pope and V.V.S Aiyer who translated into English, of Karl Graul, Schomerus and Arno Lehmann who translated into German, of Yusi Glazov who translated into Russian, deserve especial mention. *The Psalms of a Saiva Saint* by Dr. Isaac Thambyah with its brilliant introduction created great interest for several years. These scholars made possible the new attitude that emerged among Indologists towards Tamil thought.

Ancient Tamil poetry has not been translated to the extent it deserves. J.V. Chelliah's *Pattu pattu* with its introduction and notes was a unique contribution at the time it was published. Since then Kamil Zvelebil's Czech version of selections from Cankam poetry and A.K. Ramanujam's *The Interior Landscape* are isolated but very

laudable attempts. Books and studies on Tamil literary history also contain a fair number of translations. The *Cilappatikaram,* the Tamil epic par excellence has been translated into English, French, Czech and Russian and has received the attention of Unesco. Sir Ponnambalam Arunachalam's works also deserve special mention.

Linguistics

Research into Tamil linguistics would itself need a separate paper. The United States and Russia, I believe, stand first in this field among foreign countries, while in India itself the Annamalai University and the Kerala University have a long period of productive work. Professor V.I. Subramaniam of the Kerala University has organised his Department and founded the Association of Dravidian Linguistics and a biannual journal which takes pride of place in Dravidian Linguistics. Research scholars are sent out to various provinces of India and abroad and a large choice of Visiting Professors and Research fellows are engaged by the Association. The activities of the Department and of the Association are a tribute to the scholarship and organising capacity of Professor V.I. Subramaniam. No account of linguistic research would be complete wihtout the mention of Professor Kamil Zvelebil who works in all fields of Linguistics, but whose work in historical linguistic, and dialectology adds a new dimension to these fields so popular with foreign scholars. One must mention here the untimely death of the Leningrad scholar, S. Rudin, who was snatched away in the prime of life and who would have contributed enormously to Tamil Linguistics.

Lexicography and Comparative Dravidian

Numerous dictionaries were published during the European period and served largely the study of the language

by foreigners. But some of them were outstanding works which furthered linguistic research and comparative Dravidian studies. The contribution from Pondicherry is worthy of great recognition. I.Mousset and L. Dupuis published among other works a French Tamil dictionary which is a *magnum opus* and which was used in the compilation of the Tamil Lexicon of the Madras University. The Dictionary of Miron Winslow has been considered so important that Prof. Janert of the University of Cologne has had it reprinted. It is in the preface to this dictionary that Miron Winslow made the following observation.

"It is not perhaps extravagant to say that in its poetic form the Tamil is more polished and exact than the Greek, and in both dialects with its borrowed treasure more copious than the Latin. In its fullness and power, it more resembles English and German than any other language".

The *Index to Purnanuru* by V.I. Subramaniam and the Index of words in Cankam literature published by the French Institute of Pondy have opened new avenues of research into Tamil semantics. Among Tamil dictionaries the most outstanding are of course the Tamil Lexicon of the Madras University, the dictionary of the Madurai Tamil Cankam and the popular Tranquebar Dictionary originating from Faboizius. The *Saturaharaty* of Father Beschi has been recently reprinted and serves a purpose of its own.

In the field of Comparative Dravidian, the movement originated by the University of Kerala and earlier by the effects of Prof. Thomas Burrow of Oxford and Prof. Murray B. Emeneau of Berkeley, California have led to a great number of published studies which reveal the extent to which Dravidian speech was prevalent over several parts of India.

Since the work of Robert Caldwell, *A Comparative Grammar of The Dravidian Languages* was published in 1856, there has been a revolutionary change in the study of Indian philology. Caldwell's studies were further amplified by the French scholar, Jules Bloch (1880-1953) who extended his investigations to the minor Dravidian languages which had no written literatures and even to Brahvi in Baluchistan. Burrow and Emeneau published their *Dravidian Etymological Dictionary* in 1961. Professor Emeneau has published on the language of the Kolas of the Nilgris besides several other studies pertaining to the field of Comparative Dravidian. Prof. Thomas Burrow revived the theory of the relation between Dravidian and the Ural - Altaic languages and also established like some other Sanskritists that a number of words in Sanskrit were of Dravidian origin. Dr. Karl Merges, formerly of Columbia University has been writing for years regarding the affinities between Dravidian and the Ural-Altaic and Turkish Languages. In this connection scholars have also discussed the original home of the Dravidians. Some have traced it to crete and others to Asia Minor, and a few connected Dravidian civilization with the pre-Dorian Civilization of Greece and the Mediterranean. The works of Fr. S. Gnanaprakasar deserve greater attention by the entire world of scholarship. Fr. H.S. David's publications contain much useful material for etymological research.

Literature

This field of research is vast and would require a separate lecture all to itself, perhaps several lectures. The various universities which sponsor Tamil Research have encouraged their candidates for post-graduate degrees to investigate various periods and works of Tamil literature.

A complete list of dissertations approved for the Master's degree of Doctorate in Universities is not available. The Universities of Tamil Nadu, Kerala, Sri Lanka and Malaysia have published some of the dissertations, but a great many remain unknown even to the world of scholars.

Let me now confine myself to some of the outstanding works which have been printed during the last decade or two and which perhaps have not reached the public because of the difficulties experienced in obtaining them.

K. Kailasapathy in his *Tamil Heroic Poetry* (1968) followed earlier suggestions by Scholars like G.U. Pope and studied the *puram* Cankam poems as reflecting the Tamil heroic age like the Homeric poems. This was a new line of development which equated Tamil poetry with similar European classical poetry. The indefatigable Kamil Zvelebil to whom the world of Tamil scholars must be ever grateful, covered a wide field of Tamil literature from the ancient to the modern in his studies of various works and periods in his, *The Smile of Murugan* (1973). The same author has two *History of Tamil Literature* (1973, 1975) which are again books meant to serve world readers who yet have not 'discovered' a magnificent portion of the heritage of the world. It was left, however, to George L. Hart III in his *The Poems of Ancient Tamil, Their milieu and their Sanskrit Counterparts* (1975), to carry the story even further and to show for the first time the possible influence of Tamil poetry on Sanskrit poetry. George L. Hart has expressed what many of us have sensed for a long time, and briefly indicated also by literature scholars like G.U. Pope and Kamil Zvelebil:

"Almost 2000 years ago, there took place an extraordinary flowering of literature in Tamilnad the

southernmost part of India. Strangely this literature which includes what I believe is among the finest poetry ever written has been neglected in the West and even in India, where it arose." (Preface)

In Tamil itself several works have appeared which are of invaluable aid to the scholar. The introductions and notes in U.V. Swaminatha Aiyar's editions, the writings of Pandithamani Kathiresan Chettiar, of Arumuga Navalar, of Vaiyapuri Pillai, are some of those which deserve mention. A number of "History of Tamil Literature" have also appeared in English and Tamil by different Tamil speaking authors.

Tamil History, Epigraphy, Archaeology

The history of the Tamils becomes very intelligible when it is connected with the civilization of the Indus Valley. The principal remains of that civilization now lie in Pakistan and we are not aware to what extent those remains will continue to be preserved. Because of this culture, Mortimer Wheeler published a book with the facetious title *Five thousand years of Pakistan.* However the Indus Valley culture seems to have been extent all over India and Ceylon. We have had several scholars deal with this manifestation of Dravidian culture and civilization. In recent times, Sir Mortimer Wheeler, Father Heras, Asko Parpola, and I. Mahadevan have written on aspects of this great civilization. After the Indus Valley, the antiquity of Dravidian culture is illustrated by the excavations at Adicheynallur in the Tirunelveli district of Tamil Nadu.

A great number of books have appeared on the political and social history of various periods of Tamil Nadu. It is matter of pride for us that a Sri Lankan Tamil, V. Kanagasabai Pillai led these attempts. His *The Tamils Eighteen Hundred Years Ago* was an eye-opener even to

Western scholars, and persons like E.H. Warmington have largely drawn from it to illustrate Tamil trade. On the subject of Tamil trade, Sir Mortimer Wheeler's *Rome beyond the Imperial frontiers* contains a lucid exposition of what an important centre the Tamil country was for international trade. I cannot praise enough the works of two Tamil scholars who were pioneers in the writing of early Tamil history P.T. Srinivasa Aiyengar and K.N. Sivaraja Pillai. More recently, N. Subramaniam's *Sangam Polity* (1969) has come as a well documented source of ancient cultural history, like Prof. Vithiyananthan's *Tamilar Salpu* (1954).

K.A. Nilakanta Sastri is undoubtedly the great Tamil historian of this century. Not all his works are of equal merit. His Colas is a lasting monument to his work with original materials and his capacity to present his material in an attractive and readable style. Where he depends on secondary sources (French and Dutch writing) his writing shows diffidence and inexactitude. He had a blind spot and that was his inordinate bias in favour of Sanskrit and Aryan influence in South Indian culture and literature. There is hardly, any justification for statements like the following:

"None can miss the significance of the fact that early Tamil literature the earliest to which we have access, is fully charged with words, conceptions, and institutions of Sanskritic and Northern origin".

"All these literatures (Dravidian) owed a great deal to Sanskrit, the magic wand whose touch alone raised each of the Dravidian languages from the level of a patois to that of a literary idiom". Of similar fancy is his statement that the *Tirukkural* draws heavily from the *Kama Sutra*.

Nilakanta Sastri has also written of South Indian cultural influences in the *Far East,* (sc) mainly drawn from French and Dutch authors. But the writer whose examination

of Tamil cultural influences in South East Asia and of ancient Tamil trade with the West is Professor Jean Filliozat. He is ever finding new facts to substantiate the thesis that Indian influences in South East Asia were mainly Tamil. Dr. John Marr of the University of London, and Mr. S. Singaravelu of the University of Malaya have been working on Tamil contacts with the countries of South East Asia a field in which the Association of Dravidian Linguistics (Kerala) is also vitally interested, Professor S. Arasaratnam of the University of New England is a historian whose works on Ceylon, South India, and Tamils overseas continues to stimulate further research. Dr. S. Pathmanathan's *The Kingdom of Jaffna* (1978) is a valuable treatis for out times.

A great deal of the history of the Tamils of the mediaeval period has had epigraphy as its source. Since the time of E. Hultsch various scholars have been engaged in its study. In Sri Lanka the late Professor K. Kanapathi Pillai, Prof. K. Indrapala and Dr. A. Velu Pillai have specialised in this field. Ceylon's contribution to Tamil Studies has been notably outstanding. The Department of Tamil in the Sri Lanka Universities have eminent scholars whose names and works are too many to mention. I must refer once again to the symposium on *Tamil Studies abroad* which contains a detailed study of Prof. S. Vithiyananthan and Pandit K.P. Ratnam on the contribution of Ceylonese scholars to Tamil Studies. R. Nagasamy of Madras is the most prominent epigraphist now working in Tamil Nadu. Sathasiva Pandarathar made valuable contributions earlier as a research worker in the Annamalai University.

Archaeology, a handmaid of history, has been a long neglected field and deserves much greater attention both in South India and Ceylon. Except for sporadic attempts no concerted effort has been made to excavate

in the Tamil districts. G. Jouveau-Dubreuil (1885-1945) of Pondicherry was a pioneer in the study of Archaeology and Iconography and his works have become classical. His onetime pupil P.Z. Pattabiraman's premature death was a great loss to Tamil Archaelogy and Iconography. Another French Scholar whose premature death I cannot mourn enough is Pierre Meile. His study on Tamil literature published in the Encycloposdia des Pleiades and his study on the Yavanas in the Tamil country show the insight and thoroughness he brought to his writings. The work of Casal and Sir Mortimer Wheeler at Arikamedu show the extent to which excavations could illustrate Tamil history and the Tamil classics. In Sri Lanka Archaeology in the Tamil districts obtains a step motherly treatment.

Anthropology

The French Institute of Indology in Pondicherry as well as some American Universities have engaged in anthropological studies among Tamil-speaking groups. The names of George Oliver, Louis Dumont, Brenda Beck come to mind.

Religion and Philosophy

These fields have always attracted local and foreign scholars. Tamil Hinduism and the Saiva Siddhanta philosophy, as well as the mysticism of Saivaite and Vaishnavite hymnologists and poets would require separate studies for the manner in which they have been welcomed by the world. The contribution of Arumuga Navalar, Nallaswamy Pillai, Pandithamani Kanapathi Pillai, Bishop Kulandran and of the German Scholars like Shomerns are too well known to need repetition.

Political Science

Mostly Sri Lankan Scholars and American and British Scholars have been interested in the Tamil problem in Tamil Nadu and Sri Lanka. The advent of independence and the end of colonial rule brought about a wrong concept of majority rule among the majority communities. The politics of the D.M.K. and the Federal party, and measures of discrimination against minorities, particularly with regard to the definition of Tamil language rights formed the subject of a number of studies, the earliest of which were Selig S. Harrison, *India, The Most dangerous decade* (1960), and Howard W. Wriggins, *Ceylon Dilemmas of a New Nation* (1960). Among other studies, I should like to mention S. Irschick, *Politics and Social Conflict in South India: The non-Brahmin movement and Tamil separatism* 1916-1928 (1969) and R.N. Kearney *Communalism and language in the politics of Ceylon* (1967). Prof. A. Jeyaratnam Wilson in his articles and books has been a very objective observer on the subject of the Tamil nation in Sri Lanka, as also B.H. Farmer of Cambridge University.

The Fine Arts

Studies on the subject of the Fine Arts of the Tamils are not too many. A.K. Ananda Coomaraswamy and Swami Vipulanda have been two Ceylonese whose contributions have been universally acclaimed. With regard to Sculpture and Architecture as well as Bronzes I should think that Percy Brown and Heinrich Zimmer still hold the field. Zimmer's penetrating studies of Tamil Art in Tamil Nadu as well as in South East Asia are able to connect distant periods and trace a coherent development from the Indus Valley to modern times.

At the conclusion of the first part of this survey I confess I have had to omit so many important names like Ganesh Aiyer, Mylai Venkatasamy, Vanamamalai, so many authorities of Tamil Nadu and even foreign scholars and ardent collaborators like Brenda Beck, Ron Asher and many others. My only excuse is that their works obtain a place in the two books *Tamil Studies Abroad* and *A Reference Guide to Tamil Studies* and in the *Proceedings* of the Conference Seminars of the International Association of Tamil Research.

The publication of the various Universities in India, Ceylon and abroad both in Tamil and English and other languages form a rich library of Tamil lore.

PART II

PROSPECT

Let us consider the future of Research in Tamil Studies in foreign countries as well as in the homelands of the Tamil-speaking people.

In Foreign Countries

I have heard from scholars from different countries that financial grants for Indological Studies and therefore for Tamil Studies as well are not so liberal now as they used to be. There is greater interest among those grants distributing bodies for Sinology than for Indology. This, I suppose, is partly due to the increasing political influence of China and its possible future in international affairs. During the colonial period, the countries which were connected with their colonies had a vital interest in the study of the language, the culture, and the history of the colonies. Thus the great pioneers of Indian history and Ceylonese history as well as of Archaeology and similar fields were foreigners. The British in India, the French in Pondicherry. Cambodia and Viet-Nam, the Dutch in Indonesia, and the Germans built up the science of Indology. Gradually they came to realise to a small extent that Sanskrit culture was being given an over emphasis, and even scholars like Max Muller and Vincent Smith lamented the neglect of Dravidian history, culture and languages.

Today, with political independence and self-consciousness, there is a tendency among countries which were at one time subject to intimate contacts with India to minimise or completely neglect those aspects of history and culture which reveal Indian influence.

The foreign missionaries too whose contributions we have seen to a little extent are no more in the Tamil-speaking areas and their disinterested studies enrich no more the volume of research literature that is now being produced.

Tamil will continue to be studied in foreign universities to a limited extent, especially to illustrate the Dravidian contribution to Indian and Ceylonese culture. A few scholars like Kamil Zvelebil, Ron Asher, Andronov and Klaus Janert will always adorn foreign universities, but I do not expect any large body of Tamilologist is to be produced by foreign universities unless there are very powerful sources of Tamilological scholarship in Tamil Nadu and Sri Lanka.

There are however, one or two exceptions to this general decline in study by foreigners. The French Institute of Indology in Pondicherry and the Ecole francaise d'extreme Orient and the College de France continue a tradition of Tamil Research which originated with such eminent names as Mariadas Pillai, Eugene Bournouf, Edward Ariel, Julien Vinson (1843-1926), Jules Bloch (1880-1953) and Pierre Meile (d.1964), is carried on under the leadership of Professor Jean Filliozat whose researches into Tamilology and Tamil influences abroad most inspiring to Tamils themselves. The programme of the French Institute in Pondicherry is most comprehensive and covers classical Tamil literature, Tamil lexicography, history, archaeology, iconography, anthropology, religion, popular cults and philosophy. Prof. Klaus Janert in Colongne is gathering around him a band of Tamil scholars who work in different fields of Tamilology including Muslim Tamil literature. (I have not been able to obtain recent information about the Institute of Tamil Studies in Madras or about the Scandinavian Institute of Asian Studies.)

The quarterly journal *Tamil Culture* now defunct was able to create a great amount of interest in Tamil Research and make known the studies of different scholars in various countries of the world. Fortunately, the Conference-Seminars of the International Association of Tamil Research came as a substitute forum for research papers and discussion. The *Proceedings* are a repository of recent research in Tamilology. The organisers of the Association as well as of the Conferences emphasised Tamil Research. The Conferences became also an occasion of Tamil Cultural and literary celebrations for the public. However the aim of promoting research should hold the primary place in its organisation, and the sponsors and those who provide the funds should endeavour to obtain as wide an international participation as possible, providing travel grants to scholars who labour in different fields of Tamil Studies. Both the past numbers of *Tamil Culture* and the Conference proceedings have provided the best evidence of the enormous interest the recent movement in Tamilology has created in Universities and Research Institutes abroad. Unesco and other Foundations have always been forthcoming to help with travel grants.

Research at home

It should be obvious that unless there are influential centres of Tamil Research in the Tamil-speaking countries, there can hardly be note worthy Tamil Research abroad. The increasing practice now is for foreign Universities to engage young scholars from Tamil Nadu to teach as well as engage in research. Countries which have a political interest in the Tamil-speaking countries engage also young Tamils for their radio programmes as well as for translation work. Russia, China and England are examples.

The Universities of Tamil Nadu and Sri Lanka have a laudable record of research publications and have always had scholars of outstanding merit. The publications of the University of Madras and of the Annamalai University comprise a rich library of publications in English and Tamil. The University of Kerala, as I have mentioned before, has launched out into a programme of field research and of publications which is un-rivalled by older universities. One should like to see also the Tamil Departments of the University of Sri Lanka embark on similar programmes of publication and field work.

Tamil Research should have a two-fold end in a view, one to vitalise the studies at home, another to create interest and further research abroad. The Tamil Research Department of the Annamalai University the Tamil Isai Research sponsored by the Rajahs of Chettinad, the Tamil Development Department of the Government of Madras and similar bodies provide for the enrichment of research in the Tamil language. But for the creation of interest abroad we require research publications and teaching at least in English, if not in other European languages. One would wish that every Department of Tamil in Tamil Nadu and Sri Lanka had scholars also very competent in English so as to be able to publish as well as lecture abroad in English. The cult of English is fast diminishing in Tamil Nadu; the situation at present is slightly better in Sri Lanka. These scholars should be able to visit foreign universities and give courses in Tamilology and publish their researches in international journals. Bharati himself saw the futility of narrating our past glories only among ourselves.

For such an international movement, Sri Lanka Tamil Scholars are in an enviable position. Every Department of Tamil and History here has eminent Scholars whose names

are too well known for me to mention. Above all, it is but natural that we look up to the University of Jaffna with its galaxy of scholars headed by the Vice-Chancellor himself; scholars not only in the Tamil Department but also in other Departments who have the capacity to lead in the international programme of Tamil Studies. How much one would wish that the University of Jaffna sponsors a quarterly or a biannual similar to the journal *Tamil Culture* to promote Tamil Studies all through the world such a journal would receive the support of scholars not only in Ceylon and India but also all round the world. One has only to peruse the past numbers of *Tamil Culture* to realise the vast potential that exists for international collaboration in Tamil Research.

A few desirable programmes

The study of foreign languages, including English, is being neglected by our university undergraduates. While in Colombo and Kandy there are several Embassy organisations which have large numbers of students, in Jaffna the demand is not encouraging. And yet a university man should be familiar with at least English and another foreign language. In Western centres of learning it is customary for a university teacher to use for his research at least two or three languages other than his own. That accomplishment should also mark our Tamil scholars whether in India or Ceylon. English, French and German have a great deal to offer to the Tamil scholar. The time also came long ago for us to include Ruesian and Mandarin within the range of our interest. The standard of English even in our universities is so much on the decline that one dreads to imagine what the future will be for our contribution to international scholarship.

We do have a number of fields of study in which development is necessary. Among these is Tamil History and Tamil Archaeology, Tamil Art and the history of Tamil Trade. In Archaeology and Art and Trade most of the contributions in the past have come from foreign scholars. In our programmes of integrated Tamil Studies, Tamil History and Tamil Art should be included so that the undergraduate will have a complete understanding of Tamilology.

We need an Etymological Dictionary of Tamil similar to the one planned by Swami Gnana Prakasar, which will give us the usage in different periods with appropriate quotations to illustrate that usage. This could be done only with the collaboration of foreign scholars, but unless our own scholars are equipped for Comparative Philology the project can hardly be launched.

Conclusion

Not having in any country a sovereign and independent Tamil State, we can hardly look to the present Governments of India or Sri Lanka or any other State where Tamils live to embark on a programme of promotion of Tamil studies. The Government of Madras within the limits of its own possibilities has helped to some extent in such a programme. It is therefore, left to the Tamil people themselves, especially in Tamil Nadu and Sri Lanka to promote Tamil Studies and Tamil Research as far as lies in their power. For such as programme, we the Tamil nation in Sri Lanka are better prepared that Tamil populations in any other country. But for Research as well as for the conservation and development of Culture, we need leisure, peace of mind and a happy existence. Unfortunately our energies have to be spent in daily battle for our rights and even our existence and identity as a partner-nation in a bilingual

state. However, our national contribution to Tamilology, our organisation of the Fourth Conference - Seminar of Tamil Studies in spite of an adverse and hostile Government and our Jaffna University with its rich promise and burgeoning scholars, offer us encouragement, hope and trust. Under God, may the future be even more glorious than the past. Thank you.

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தமிழர் பண்பாடும் அதன் சிறப்பியல்புகளும்

இவ்வாண்டின் மூதறிஞர் எஸ்.ஜே.வி. செல்வநாயகம் அவர்களின் நினைவுச் சொற்பொழிவுகளை என்னை நிகழ்த்துமாறு அழைத்தமைக்குச் செல்வநாயகம் நினைவுக் குழுவினர்க்கு என் நன்றியைத் தெரிவிக்கின்றேன். அடியேன் ஓய்வுபெற்றிருப்பதாலும், என் கண்பார்வை குன்றியிருப்பதாலும், நூற்கூடம் என்னிடம் இப்பொழுது சிறிதாயிருப்பதாலும், ஆராய்ச்சி விரிவுரைகள் நிகழ்த்த வாய்ப்புகள் குறைந்திருப்பதாலும், இப்பெருந்தகையின் நினைவிற்கு அடியேனும் அஞ்சலி செலுத்த வேண்டும் என்ற விருப்பினால் இச்சொற்பொழிவுகளை நிகழ்த்த உடன்பட்டேன்.

முப்பது ஆண்டுகளாகத் தமிழினத்தின் ஈடேற்றத்துக்காக ஓர் இயக்கத்தை உருவாக்கி அவ்வியக்கத்தின் பயனாக இந்நாட்டிலுள்ள தமிழரின் மொழி, பண்பாடு, அரசியல் உரிமைகள் காப்பாற்றப்படல் வேண்டுமென உழைத்த பெருமகனாரின் நினைவாகத் தமிழ்த்துறைகளைப் பற்றிய இரு சொற்பொழிவுகளை நிகழ்த்த எண்ணியுள்ளேன். அன்னார் தொடக்கிவைத்த இயக்கம் இன்னும் வலுப்பெற்று இந்நாட்டில் நாம் முழு உரிமைகளுடன் வாழ வழிவகுக்க வேண்டுமென்று இறைவன் திருவருளை இறைஞ்சி நிற்கின்றேன்.

இன்றைய கூட்டத்திற்கு என் நண்பர் துணைவேந்தர் வித்தியானந்தன் தலைமைதாங்குவது பற்றியும் மகிழ்ச்சி கொள்கின்றேன். அவர்கள் இந்நாட்டில் தமிழர் பண்பாட்டின் சில துறைகள் வளர்ச்சிபெற வேண்டுமென அரும்பணியாற்றி-யுள்ளார். மேலும் அவரியற்றிய "தமிழர் சால்பு" எனும் நூல், தமிழர் பண்பாட்டுத் துறையில் எழுதப்பெற்ற சிறந்த முதல் நூல்களில் ஒன்று. இன்னும் இவ்விரிவுரையின் இறுதியில் தமிழ்த் தலைவர் உயர் திருவாளர் அமிர்தலிங்கம் நன்றியுரை வழங்கப் போவதாக அறிகின்றேன். மூதறிஞரின் இயக்கத்தைத் தொடர்ந்து நடத்துபவர் அவர். அவர் தலைமையில் நம்மியக்கங்கள் அனைத்தும் வெற்றிபெறல் வேண்டுமென்றும் வாழ்த்துகின்றேன்.

பண்பாடு என்பது யாது?

மக்களியல் வல்லுநர் (Anthropologists) பண்பாடு எனும் சொல்லைக் கையாளும் பொருள்களைப் பற்றி நாம் குறிக்க வேண்டியதில்லை. அவர்களின் கருத்தின்படி பழைய மக்களின் வாழ்க்கையை விளக்கும் எல்லாத் துறைகளும் பண்பாடு என்னும் சொல்லில் அடங்கும். சென்ற நூற்றாண்டில் மத்தியு ஆர்ணல்ட் (Mathew Arnold) எனும் நூலாசிரியர் தாம் எழுதிய ஒரு நூலில் இக்காலத்திற்கு ஏற்றவாறு பண்பாட்டுத் துறையை விளக்கினார். இந்த நூற்றாண்டில் டி.எஸ்.எலியட் (T.S. Eliot) எனும் ஆங்கிலப் புலவர் "பண்பாட்டின் வரையறை பற்றிய குறிப்புகள்" எனும் நூலில் பண்பாட்டை இன்னும் விரிவாக விளக்கினார். பண்பாடு என்பது இனிமையும் ஒளியும் என்றும், சிந்தனையின் தொழில் என்றும், அழகிலும் மனித உணர்ச்சியிலும் ஈடுபாடு என்றும் கூறியுள்ளார். நம்மிலக்கியத்தில் பண்பாடு என்னும் சொல் இந்நூற்றாண்டில்தான் ஆங்கிலமறிந்த தமிழறிஞரால் உண்டாக்கப்பட்டு வழங்கப்பட்டு வருகிறது. இன்று நாம் பண்பாடு எனும் சொல்லால் குறிப்பிடும் துறைகளை நம் முன்னோர் பண்பு, பண்புடைமை, சால்பு, சான்றாண்மை முதலிய சொற்களால் குறித்துள்ளனர். இச்சொற்கள் வெவ்வேறு இடங்களில் வேறு சில பண்பாட்டுடன் தொடர்புள்ள பொருள்களைக் குறித்தாலும் பல இடங்களில் பண்பாட்டையே கருதுகிறது. கலித்தொகையில் "பண்பெனப்படுவது பாடறிந்து ஒழுகுவது" என்றும், வள்ளுவத்தில் "பண்புடையார் பட்டுண்டு உலகம்" என்றும் வருவதைக் காண்க. பண்பாடு உடையவரைச் சான்றோரென்றும், ஒழுக்கமுடையோரென்றும், ஒளியோ-ரென்றும், மாசற்ற காட்சியுடையோரென்றும் அழைத்தனர். ஆங்கிலத்தில் Culture எனப்படும் சொல்லிற்குத் தமிழில் பண்பாடு என்று குறிப்பிடுகின்றோம். ஆங்கிலச் சொல் எவ்வாறு இலத்தீன் சொல்லாகிய Cultura Agri நிலத்தைப் பண்படுத்துவதிலிருந்து பிறந்ததோ அதுபோல தமிழ்ச் சொல்லாகிய பண்பும் நிலத்தைப் பண்படுத்துவதிலிருந்து தோன்றியிருக்க வேண்டும். உழவுத்தொழில் எவ்வாறு நிலத்தைப் பண்படுத்துகிறதோ அவ்வாறே மனத்தையும், மக்களையும் பண்படுத்துவது பண்பு. இச்சொல்லைத்தான் பண்பாடு என்னும்

பொருளில் பண்டைத்தமிழ் இலக்கியங்களில் நூலாசிரியர் பயன்படுத்தியுள்ளனர்.

பண்பாடு என்றால் ஓர் இனத்தாரின் கொள்கைகள், கோட்பாடுகள், நோக்கங்கள், இலட்சியங்கள், வாழ்க்கை முறைகள், களவொழுக்கம், கற்பொழுக்கம், அகத்திணை புறத்திணை மரபுகள், இலக்கிய மரபுகள், அரசியலமைப்புகள், ஆடை அணிகலன்கள், திருவிழாக்கள், உணவு, பொழுதுபோக்கு விளையாட்டுகள் இவற்றையெல்லாம் குறிக்கும். ஓர் இனத்தாரின் பண்பாட்டை நாம் அறிந்து கொள்வதற்கு உயர்ந்த இலக்கியம் பயன்படுவதுபோல நாடோடி இலக்கியமும் பயன்படுகின்றது. அதனை நாட்டுப் பாடல்களிலும், நாடோடி இலக்கியங்களிலும், பழமொழிகள், முதுமொழிகளிலும், இசையிலும், நாடகத்திலும், நாட்டியத்திலும், செந்தமிழ் கொடுந்தமிழ் அமைப்பிலும், வளர்ச்சியிலும் காணலாம். மேலும் ஓவியம், சிற்பம், கட்டிடக்கலை முதலிய கலைகளிலும் ஓரினத்தாரின் பண்பாடு தோன்றும்.

தமிழர் பண்பாட்டை ஈராயிரத்தி ஐந்நூறு ஆண்டுகளாகத் தமிழ் மக்கள் வளர்த்துவந்த இலக்கியங்களும், கவின்கலைகளும் எடுத்துக் காட்டுகின்றன. ஆயினும் ஒரு சில நூல்களை மட்டும் தமிழர் பண்பாட்டின் களஞ்சியங்களாகக் குறிப்பிட வேண்டுமாயின் ஐந்து நூல்களைக் குறிப்பிடுவேன். அவை தொல்காப்பியப் பொருளதிகாரம், குறுந்தொகை, புறநானூறு, திருக்குறள், சிலப்பதிகாரம் என்பன. தமிழர் பண்பாடு கால அடைவில் சிறிது மாறி வந்துள்ளது. ஆனால் அதனுடைய அடிப்படைக் கொள்கைகள் இத்துணை நூற்றாண்டுகளாக மாற்றங்கள் அடையவில்லை. ஆரியர் தமிழ் நாட்டிற்கு வந்த காலத்தில், சிறப்பாக அவர்களுடைய சமய-சமூகக் கொள்கைகள் தமிழ்நாட்டிலும் பரவின. சமணர், புத்தர், ஐரோப்பியர் தமிழ்நாட்டுடன் கொண்ட தொடர்பாலும் ஒரு சில மாற்றங்கள் ஏற்பட்டுள்ளன. ஆயினும் பிறநாட்டுச் சமயங்களும் மக்களும் தமிழ்நாட்டில் புகுந்த காலத்தில் தமிழ் மரபைக் காத்துவரப் பயின்றனர். தமிழ்க் காப்பியமாகிய சிலப்பதிகாரத்தை இயற்றிய இளங்கோ அடிகள் சமணர்.

தமிழொழுக்கத்தின் களஞ்சியமாகிய வள்ளுவத்தை இயற்றியவர் சமணர் என்று சிலர் கூறுகின்றனர். தொல்காப்பியரும் சமணரென்பது பேராசிரியர் வையாபுரிப்பிள்ளையின் கருத்து. ஆனால் அக்கருத்துக்கு அவர் போதிய சான்றுகள் தரவில்லை. இந்நூலாசிரியரும் வீரமாமுனிவர் போன்ற மேனாட்டாரும் தமிழ் மரபையே தழுவி வாழவும் பாடவும் முயன்றனர்.

நம் பண்பாட்டை அடிப்படையாகக் கொண்டே எக்காலத்திலும் புலவர்கள் பாடியிருக்கின்றனர். பத்தொன்பதாம், இருபதாம் நூற்றாண்டில் தமிழின் மறுமலர்ச்சிக்குக் காரணமாயிருந்த எழுத்தாளர் பலர் ஆங்கிலத்தை நன்கு அறிந்திருந்தாலும், மேல்நாட்டு இலக்கியங்களையும், வரலாற்றையும் நன்கு பயின்றிருந்தாலும் அவர்கள் தமிழ்ப் பண்பாட்டை இழக்கவில்லை; மாற்றவில்லை. மயிலாடுதுறை வேதநாயகம்பிள்ளை, சுந்தரம்பிள்ளை, வி. ஜி. சூரியநாராயண சாஸ்திரி என்னும் பரிதிமால் கலைஞன், பேராசிரியர் வையாபுரிப் பிள்ளை, திரு. வி. கல்யாணசுந்தர முதலியார், பேராசிரியர் ரா.பி. சேதுப்பிள்ளை, பேராசிரியர் மு. வரதராசன் போன்றவர்கள் தம் ஆங்கிலப்பயிற்சியால் தமிழர் பண்பாட்டை விளக்கினா-ரொழிய அதனை மாற்றவில்லை.

நாகரிகம் என்னும் சொல்லும் பண்பாடு எனும் பொருளில் இக்காலத்தில் கையாளப்பட்டு வருகின்றது. திருக்குறளிலும், நற்றிணையிலும் முதல் முதல் தோன்றுமிச் சொல் நகரவாழ்க்கையின் அமைப்பையும் பயனையும் குறிக்கிறது. ஆங்கிலத்தில் Civilization என்று கூறப்படும் பொருளைத்தான் நாகரிகமும் குறிக்கின்றது. City, Citizen, Civilization என்ற சொற்கள் இலத்தீன் மொழியின் Civitas, Civis, Civilisatio எனும் சொற்களிலிருந்து தோன்றியவை. அதேபோல இந்த இலத்தீன் சொற்கள் எக்காலத்தில் தோன்றினவோ அக்காலத்திலேயே நகர், நகரநம்பியார், நாகரிகம் என்ற சொற்களும் தோன்றின. சங்க இலக்கியத்தில் நகர், நகரைக் குறிப்பதுடன் ஒரு பெரும் இல்லத்தையும் குறிக்கும். நகரில் சீரடைந்த மக்களை நகரநம்பியர் குறிக்கும். சிலப்பதிகாரத்திலும், மணிமேகலையிலும் நகரநம்பியர் வருவதைக் காண்க. நகர் என்ற சொல் திராவிடச் சொல்தான்;

வடமொழிச் சொல் அன்று. ஆரியர் வட இந்தியாவைக் கைப் பற்றிய காலத்தில் திராவிட மக்கள் பெரும் நகர்களில் வாழ்வதைக் கண்டு வியப்பு அடைந்தனர். திராவிட மக்களிடமிருந்தே நகர்களை அமைக்கவும் ஆரியர் கற்றுக் கொண்டனர்.

இந்நூற்றாண்டில் நாகரிகம் என்னும் சொல்லையும் பண்பாடு என்ற பொருளில் கையாளுவது மரபாயிற்று. ஆனால் நாகரிகம் நகர வாழ்வையும், நகர வாழ்க்கையால் பெறப்படும் நலன்களையும் குறிப்பதுடன் அறிவியல் துறையால், பொருளியல் துறையால் மக்கள் அடைந்து வரும் மாற்றங்களையும், முன்னேற்றங்களையும் குறிக்கத்தான் பயன்படுத்தப்பட வேண்டும். சில வேளைகளில் பண்பாடு எது, நாகரிகம் எது என்று பிரித்துக் கூறுவது எளிதாக இராது. ரேணர் (Turner) என்பவர் The Great Culture Traditions என்ற நூலில் உலகின் பெரிய நாகரிகங்களையும், பண்பாடுகளையும் விளக்கியுள்ளார். ஆர்ணல்ட் ரொயின்பி (Arnold Toynbee) என்பவர் The Great Civilizations எனும் நூலில் பண்பாட்டையும் நாகரிகத்தையும் சேர்த்து விளக்கியுள்ளார். இவ்வாறு தமிழர் பண்பாடும் நாகரிகமும் என்று கூறுவதும் இயல்பாயிற்று. பல்கலைக்கழகப் பாடத்திட்டங்களில் இந்து நாகரிகம் (Hindu Civilization), கிறிஸ்துவ நாகரிகம் என்று கூறும்பொழுது பெரும்பாலும் பண்பாட்டையே கருதுகின்றனர். ஆதலால்தான் பல்கலைக்கழகங்கள் சிலவற்றில் Culture and Civilization என்று இணைத்துப் பாடத்திட்டத்தின் தலைப்பை வெளியிடுகின்றனர். ஆனால் இயன்றமட்டும் இவ்விருதுறைகளையும் பிரித்து நோக்குவது பண்பாட்டினை ஆழ்ந்து ஆராய்வதற்கு வழி வகுக்கும்.

தமிழர் பண்பாட்டின் கோட்பாடுகள் சில

தமிழர் பண்பாட்டின் குறிக்கோள்கள் சிலவற்றைச் சுருக்கமாகக் கூற விரும்புகின்றேன். அவற்றை நம்மிலக்கியங்கள் பலவற்றில் தெளிவாகக் காணலாம். பரந்த உலக மனப்பான்மை ஒரு கொள்கை. ஆதலால்தான் புறநானூற்றில் "யாதும் ஊரே யாவரும் கேளிர்" என்றும், வள்ளுவத்தில் "யாதானும் நாடாமால்

ஊராமால்" என்றும் குறிப்பிட்டுள்ளன. விருந்தோம்பல் ஒரு சிறந்த கொள்கை. பிறரன்பு, ஈகை, தமக்கென வாழாப் பிறர்க்குரியாளர் எனும் கோட்பாடு, என் கடன் பணிசெய்து கிடப்பதே, அகத்திணை புறத்திணை மரபு, மானமென்றால் உயிரையும் கொடுத்துக் காப்பாற்றும் வேட்கை, மனத்தூய்மை, விடாது முயலல் எனும் கொள்கை, யான் பெற்ற இன்பம் பெறுக இவ்வையகம் என்ற நிகரற்ற மனநிலை, உள்ளுவதெல்லாம் உயர்வுள்ளல் என்னும் உயர்ந்த இலட்சியம் என்பன தமிழர் பண்பாட்டின் அரிய சில கோட்பாடுகளென்றே கூறலாம்.

இவ்விலட்சியங்களைத் தமிழ் இலக்கியங்களில் பன்முறை தேற்றம் கொடுத்து வற்புறுத்துவதைக் காண்கிறோம். எடுத்துக்காட்டாகப் புறநானூற்றில் வரும் "உண்டாலம்ம இவ்வுலகம்" என்ற செய்யுளும், "இம்மைக்காவது மறுமைக்காமென" என்ற செய்யுளும் குறிப்பிடத்தக்கவை.

நம்மிலக்கியங்களை நன்கு ஆராய்ந்தால் அவை பண்பாட்டுத்துறைகளை நன்கு பயன்படுத்துவதைக் காண்கின்றோம். தொல்காப்பியர் கருப்பொருளில் பண்பாட்டுத் துறைகள் சிலவற்றைக் கூறுகின்றார். அவற்றுள் வழிபாடும், இசையும், இசைக் கருவிகளும் சில. அகத்திணையியலில் 20 ஆம் சூத்திரத்தில் பின்வருமாறு கூறப்பட்டுள்ளது:

'தெய்வம் உணாவே மாமரம் புட்பறை
செய்தி யாழின் பகுதியொடு தொகைஇ
அவ்வகை பிறவும் கருவென மொழிவ'

இவ்வாறே பண்பாட்டின் கொள்கைகளும், இலட்சியங்களும் எல்லாக் காலத்து இலக்கியங்களிலும் கூறப்பட்டுள்ளன.

தமிழர் பண்பாடு கால அடைவில் மாற்றங்கள் அடைந்துள்ளதா எனும் வினாவிற்கு மாற்றம் அத்துணை அடைந்ததில்லை; ஆனால் வளர்ச்சி அடைந்துள்ளது என்றே கூறுதல் வேண்டும். வட ஆரியர் தமிழ்நாட்டிற்கு வந்த காலத்திலும், சமணர், ஐரோப்பியர், ஆசிய பிறநாட்டார்

செல்வாக்கடைந்த காலத்திலும் தமிழர் பண்பாடு அடிப்படைக் கொள்கைகளில் அவ்வளவு மாற்றம் அடையவில்லை. பிற சமயங்களைப் போதித்த பார்ப்பனரும், சமணரும், புத்தரும், ஐரோப்பியக் கிறிஸ்தவரும், மகமதியரும் தமிழர் பண்பாட்டைத் தழுவ முயன்றனர். இந்து சமயத்தின் வழிபாட்டு முறையும், இலக்கியங்களும் தென்னாட்டுத் தத்துவங்களால் வளம்பெற்றன. வடமொழியிலுள்ள சமய இலக்கியங்கள் பல சங்கரர், இராமானுஜர், மாதவர் போன்ற தென்னாட்டவரின் மூலமாகத் தென்னாட்டுத் தத்துவங்கள் வடமொழியில் இடம்பெற்றன. சுநீதிகுமார் சட்டர்ஜி இந்தியப் பண்பாட்டின் எழுபத்தைந்து விழுக்காடு - திராவிடப் பண்பாடு என்று குறிப்பிட்டுள்ளார். சமணரியற்றிய சிலப்பதிகாரத்தையும், புத்தரியிற்றிய மணிமேகலையையும், வீரமாமுனிவரியற்றிய தேம்பாவணியையும், உமறுப் புலவர் இயற்றிய சீறாப்புராணத்தையும் ஆராயுங்காலை இவர்கள் தம் சமயங்களின் கோட்பாடுகளைக் கூறினாலும் தமிழர் பண்பாட்டை எங்ஙனம் விளக்கியுளாரென்பதும் புலனாகின்றது.

இவை நிற்க, தமிழர் பண்பாட்டின் சிறப்பு இயல்புகள் சிலவற்றை ஒரு சிறிது ஆராய்வோம்.

உலக மனப்பான்மை

பண்டைக்காலம் தொடங்கி தமிழ் மக்கள் மேற்றிசை நாடுகளோடும், கீழ்த்திசை நாடுகளோடும் இந்தியாவின் வடபாகத்தோடும் வணிகத் தொடர்பு கொண்டிருந்தார்கள். அக்காலத்தில் தமிழ் நாட்டின் பட்டையும், மிளகையும், முத்தையும் இன்னும் பல பொருள்களையும் உலகம் விரும்பியுள்ளது. தமிழ்நாட்டின் புவியியல் அமைப்பு, அதனை பண்டமாற்றத்திற்கு ஏற்ற இடமாக அமைத்துளது. கீழ்த்திசை நாடுகட்குச் செல்லவேண்டிய மேற்றிசைப் பண்டம், தமிழ்நாட்டில் இறக்கப்பெற்று வேறு மரக்கலங்களில் கீழ்த்திசை நாடுகட்கு அனுப்பப்பட்டது. இவ்வாறே கீழ்த்திசைப் பண்டமும் தமிழ்நாட்டில் வைத்து மரக்கலங்களில் மேற்றிசை நாடுகட்கு அனுப்பப்பட்டது. மேற்றிசை நூல்களே சங்க இலக்கியத்தைப்

போல் இவ்வணிகத்துக்குச் சான்று தருகின்றன. எனவே இத்தாலிய நாட்டில் வாழ்ந்த ஸ்டொயிக்வாதிகள் (Stoic) உரோமப் பேரரசு காலத்தில் எவ்வாறு ஓர் உலகமனப்பான்மையை வளர்த்தார்களோ அவ்வாறே சங்ககாலத்திற்கு முற்பட்ட காலம் தொடங்கி ஓர் உலக மனப்பான்மை தமிழ்நாட்டில் பரவியுள்ளது. "யாதும் ஊரே யாவரும் கேளிர்" என்றும், "யாதானும் நாடாமால் ஊராமால்" என்றும் கூறுவதற்கு இம்மனப்பான்மை ஊக்கமளித்தது.

மேலும் சமணம், புத்தம் போன்ற சமயங்களும் தமிழ்நாட்டில் வரவேற்கப்பட்டதால் இம்மனப்பான்மை விரிவாகியது. பார்ப்பனர், மொழிபெயர்தேயத்தார், யவனர், புலம்பெயர் மாக்கள் தமிழ் மக்களோடு இனிதாக வாழ்ந்து வந்தார்கள். இம்மனப்பான்மை ஒரு சில காலங்களில் சமயக்காழ்ப்பால் மாசு அடைந்ததாயினும், அது எக்காலத்திலும் தமிழ் மக்களிடம் வளர்ந்தே வந்துள்ளது. பிற மக்களின் நலத்தைக் கருதும் பண்பு, தமக்கென வாழாப் பிறர்க்குரியாளன் என்னும் தன்மை இச்சிறப்பை மேலும் வளர்த்தது. இம்மனப் பான்மை வடஆரியர், கிரேக்கர் போன்றோருடைய பண்டைக் கொள்கைகளுடன் முரண்பட்டேயிருந்தது. பிளேட்டோ, அரிஸ்டாட்டில் போன்றோர் கிரேக்கர் மட்டுமே உயர்ந்தவர்கள் என்றும், பிற மக்களை நாகரிகம் அற்றவர்கள் என்றும் கூறிவந்தனர். வடஆரியர் இமயமலைக்கும் விந்தியமலைக்கும் இடையேயுள்ள நிலம்தான் புண்ணியபூமி என்று கருதினர்.

கண்ணோட்டம்

உலக மனப்பான்மையில் இருந்து தோன்றிய வேறொரு இயல்பினை கண்ணோட்டமென்று (Toleronce, Ecumenism) அழைக்கலாம். தமிழ்நாட்டிற்கு அப்பாலிருந்து வந்த சமயங்களெல்லாம், தத்துவங்களெல்லாம் தமிழ்நாட்டில் தடையின்றிப் போதிக்கப்பட்டன. பெரும் விழாக்களில் தத்துவ வாதிகள், சமயவாதிகள் தத்தம் கொடிகளைப் பறக்கவிட்டுத் தம் கருத்துகளைப்பற்றி உரை நிகழ்த்தினர். திருவள்ளுவர் தம் கருத்துக்களைப் பல மூல நூல்களிலிருந்து எடுத்திருக்க

வேண்டும். சங்கநூல்கள் பல்வேறு கருத்துக்களுடைய புலவர்களின் இலக்கியப் படைப்புகளைக் கொண்டுள்ளன. சமணராகிய இளங்கோ அடிகள் தமிழர் தழுவிய பல பழக்கவழக்கங்களையும், வழிபாட்டு முறைகளையும் விரித்துக் கூறியுள்ளார்.

சமணரும், புத்தரும் இசைக்கலை, நடனக்கலை போன்ற கலைகளை வெறுத்தாராயினும் இளங்கோ அடிகள், திருத்தக்கதேவர் போன்றோர் தமிழ்க்கலைகளை நன்கு விரித்துக் கூறியிருக்கின்றனர். திருவள்ளுவர் சமணராக இருந்திருப்பார் என்ற கூற்றுக்கு அவருடைய காமத்துப்பாலும், இல்லறத்தைப் போற்றும் முறையும் முரண்பாடாக இருக்கின்றன. நச்சினார்க்கினியர் சீவகசிந்தாமணிக்கு உரையெழுதியது போல சமணர் எனக் கருதப்படும் இளம்பூரணர், அகத்திணையியலுக்கு உரையெழுதியுள்ளார்.

இடைக்காலத்தில் வைணவர், சைவர் ஆகிய பார்ப்பன உரையாசிரியர் சமணநூல்களை எத்துணை ஆர்வத்துடன் அவை இலக்கிய நூல்களெனக் கருதி, அவற்றின் மூலங்கட்கு நுட்பமான உரைகளை எழுதியிருக்கின்றனர். பிற்காலத்தில் சமயசமரசக் கீர்த்தனைகள் என்றும், சமரசக் கொள்கைகள் என்றும் எங்கு உண்மையும் அழகும் உள்ளதோ அங்கிருந்து கருத்துக்களை நூலாசிரியர் எடுத்துத் தந்திருக்கின்றனர். பேராசிரியர் சேதுப்பிள்ளை திருக்காவலூர்க் கலம்பகத்தைப் பற்றியும், தேம்பாவணியைப் பற்றியும், சீறாப்புராணத்தைப் பற்றியும் தந்த கருத்துக்களைப் போல வேறு எவரும் எழுதியதாக நான் அறியேன். திரு.வி.கல்யாணசுந்தர முதலியார், கிறிஸ்துவின் அருள்வேட்டல், புத்தரின் அருள்வேட்டல் போன்ற இலக்கியங்களைப் பாடி இன்புற்று வாழ்ந்தார். கவிமணி தேசிக விநாயகம் பிள்ளை இயேசுவைப் பற்றி, புத்தரைப் பற்றிப் பாடியுள்ளார்.

பிற நாடுகளிலிருந்து வந்த சமயக் குரவர் தமிழர் பண்பாட்டைக் கடைப்பிடித்து, இக்கண்ணோட்டத்துடன் தமிழர் மரபின்படியே இலக்கியங்களையும் இலக்கணங்களையும்

யாத்தார்கள். வீரமாமுனிவர், கால்டுவெல்ஐயர், போப்பையர் போன்றவர்கள் இம்மனநிலையைக் கடைபிடித்து வாழ்ந்தவர்கள்.

பக்தி

தமிழ் பக்தியின் மொழி என்று நான் அடிக்கடி கூறிவருகின்றேன். ஏனெனில் தமிழிலுள்ள பக்தி இலக்கியங்களைப் போல அழகிலும், ஆழத்திலும், பரப்பிலும் இத்துணை இலக்கியம் வேறெந்த மொழியிலும் இருப்பதாக நான் அறியேன். பரிபாடல் முதலாக, இராமலிங்க சுவாமிகளும் விபுலானந்த அடிகளும் ஈறாக, பக்திப் பாடல்களைப் பாடிய புலவர்கள் எண்ணிறந்தவர்கள். பரிபாடலின்,

யாமிரப்பவை பொருளும் பொன்னும் போகமுமல்ல, நின்பால்
அன்பும் அருளும் அறனும் மூன்றும்.
விபுலானந்தருடைய,
வெள்ளை நிற மல்லிகையோ வேறெந்த மாமலரோ
வள்ளலடியிணைக்கு வாய்த்த மலரெதுவோ
வெள்ளைநிறப் பூவுமல்ல வேறெந்த மலருமல்ல
உள்ளக் கமலமடி உத்தமனார் வேண்டுவது
அப்பர் சுவாமிகளின்,
மாசில் வீணையும் எனும் பாக்களைப் பாடி இன்புறாத தமிழ் மக்கள் இல்லை.

இந்தப் பக்தி இலக்கியம் உண்டாகுவதற்கு நம் அகத்திணை இலக்கியம் ஒருவாறு துணையாக இருந்திருத்தல் வேண்டும். இன்று தமிழ் மொழியை ஆராயும்பொழுது பக்தியை உணர்த்தும் சொற்கள் பல அமைவதைக் காண்கின்றோம். ஆதலால் சமயப் பொருளற்ற பிற நூல்களிலும் இந்த மொழி ஒலிக்கிறது. எடுத்துக்காட்டாகப் பாரதிதாசன் பாடிய தமிழ் மொழி பற்றிய பாடல்கள் பக்திச் சொற்களை மிகுதியாகக் கொண்டவை. நாயன்மார், ஆழ்வார், சேக்கிழார், கம்பர் போன்றவர்களுடைய பக்திப்பண்பு உலகிலேயே நிகரற்றது.

இப்பக்திப் பண்பினை ஏனைய தமிழ்க் கலைகளிலும் காணலாம். தஞ்சாவூர்ப் பெரியகோவில், கங்கை கொண்ட

சோழபுரம் இசைக்கலை, பரதநாட்டியம் போன்றவை பக்தியால் இயற்றப்பெற்றவை; அல்லது பக்தியால் வளர்ச்சியுற்றவை. இப்பக்தி பிறநாடுகட்கும் பரவியது. இந்தோனீசியாவிலிருக்கும் பிறம்பாணான்பானாத்தரான் கோயில்கள், கம்புச்சியாவிலிருக்கும் சில அரண்மனைகள், சிற்பங்கள், தாய்லாந்தில் கொண்டாடப்படும் திருவெம்பாவைத் திருநாள் இத்தமிழ்ப் பக்தியின் பயனென்றே கூற வேண்டும். உலகம் போற்றும் ஆடவல்லாரின் வடிவம் இப்பக்தியின் பயனென்பதை யார் மறுப்பார்? தமிழர் பண்பாடு பிறநாடுகட்குப் பரவுவதற்குப் பல்லவ சோழர் படைவீரம் மட்டுமல்ல இப்பக்தியும் காரணமாக அமைந்தது.

ஒழுக்கம்

தமிழர் பண்பாட்டில் பக்தி எங்ஙனம் சிறந்து விளங்கியதோ நீதியும் அவ்வாறு சிறந்து விளங்கியுள்ளது. பாரதியாரின் ‘வள்ளுவன் தன்னை உலகினுக்கே தந்து வான்புகழ் கொண்ட தமிழ்நாடு’ என்னும் கூற்றைச் சிந்திக்கும் பொழுதெல்லாம் அதன் உண்மையை உணர முடிகின்றது. உலகநீதி இலக்கியங்களைச் சிறப்பாக ஆராய்ந்து அரும்பெரும் நூல்களை இயற்றிய அல்பேட் சுவைட்சர் என்னும் மகாத்மா திருக்குறளைப் பற்றி எழுதும்பொழுது “திருக்குறளைப்போல் உயர்ந்த கோட்பாடுகளைக் கொண்ட ஒரு நூலை இவ்வுலகில் காண்பது அரிது” என்று குறிப்பிட்டுள்ளார்.

திருக்குறளை அவர் ஜெர்மன் மொழிபெயர்ப்பில் படித்தார். தமிழ் மொழியில் அதனைப் படித்திருந்தால் இன்னும் பன்மடங்கு அதிகமாக அதன் பெருமையை உணர்ந்திருப்பார். திருக்குறளுக்குப்பின் தோன்றிய ஏனைய நூல்களைப்பற்றி நான் குறிப்பிடவேண்டியதில்லை. தமிழை முதற்கற்ற மேனாட்டார் அனைவரும் நம் நீதி நூல்களையே முதலில் மொழிபெயர்த்துத் தமிழ் மக்களுடைய வாழ்க்கை ஞானத்தைப் போற்றினார்கள். ஒழுக்கமென்பது தமிழர் பண்பாட்டின் ஓர் அடிப்படைக் கொள்கையாக அமைந்து, இன்றும் தமிழர் வாழ்க்கைக்குப் பெரும் அழகையும் மனநிறைவையும் நல்குகின்றது. தமிழ்மக்கள் இத்துணை நூற்றாண்டுகளாகத் தனிநாடுகளில் வாழ்ந்து செழித்தோங்குவதற்கும், அரசியல் வாழ்க்கைக்கும்

இவ்வொழுக்கமே துணையாக அமைந்தது. எனவேதான் போப்பையர் இத்துணை நீதிநூல்களை இயற்றிய மக்களுக்குக் கடவுளின் சிறப்பான அருள் இருத்தல் வேண்டுமென்று குறிப்பிட்டுள்ளார்.

மக்கள் நலக் கொள்கை

இம்மக்கள் நலக் கொள்கையை ஆங்கிலத்தில் Humanism என்று அழைப்பர். ரெறன்ஸ் (Terence) என்னும் இலத்தீன் புலவர், "நான் மனிதன். மனிதனுக்கு இயல்பான எதனையும் நான் வெறுப்பதில்லை", எனக்கூறிய கூற்றை மேல்நாட்டார் இம்மக்கள் நலப்பண்பின் குறிக்கோளாகப் போற்றுவர். இப்பண்பு நம் பண்பாட்டில் ஓர் அடிப்படைக் கொள்கையாக அமைந்துள்ளது. மனிதனை என்றும் பேணவேண்டுமென்றும், ஒரு செயலால் வரும் பிற நலன்களைக் கருதாமல் நன்மையை, நன்மைக்காகவே செய்யவேண்டுமென்றும் உணர்ந்த தமிழ்ப் புலவர்கள் பலர்.

"இம்மைச் செய்தது மறுமைக் காமெனும்
அறவிலை வணிகனாயல்லன்" (புறம். 134) என்றும்,

'மேலுலகம் இன்றெனினும் ஈதலே நன்று' என்றும் வற்புறுத்தியுள்ளனர் நம் புலவர்.

பண்டைக்கால இலக்கியங்களில் இவ்வுலக வாழ்க்கையும், மக்களோடு இன்புற்று ஒழுகுவதும், இல்லறத்தின் இனிய நலன்களைக் காண்பதும், வாழ்க்கையின் நோக்கங்களாகக் கருதப்பட்டன. புறநானூற்றில்

அமிழ்தம் இயைவதாயினும் இனிதெனத்
தமியர் உண்டலும் இலரே ---------------
புகழெனின் உயிருங் கொடுக்குவர்; பழியெனின்
உலகுடன் பெறினுங் கொள்ளலர்------------
அன்ன மாட்சியர னையராகித்
தமக்கென முயலா நோன்றாட்
பிறர்க்கென முயலுனற் உண்மையானே (புறம். 182)

என்ற செய்யுளில் தமிழர் பண்பாட்டின் அடிப்படைக் கொள்கைகளைக் காணலாம். சங்க இலக்கியத்துக்கும், வடமொழியில் இயற்றப்பெற்ற பழைய இலக்கியங்கட்கும் உள்ள பெரும் வேற்றுமை இம் மனித நலக் கொள்கையே. ஆதலால்தான் மேல்நாட்டு அறிஞர் தமிழ் இலக்கியத்தின் "Life Affirmation" வாழ்க்கை வலியுறுத்தல் எனும் பண்பைப் போற்றுகின்றனர்.

மக்கள் நலப் பண்பில் சிரிப்பென்பது மக்களின் சிறந்த ஓர் இயல்பு. ஆதலால்தான் புலவர்கள் நட்பைப் பற்றியும், சிரிப்பைப் பற்றியும் எப்பொழுதும் போற்றிப் புகழ்ந்துள்ளனர். இந்நூற்றாண்டின் ஆங்கிலப் புலவர் ஒருவர் பாடுகின்றார்.

"From quiet homes and first beginning
Out to the undiscovered ends
There's nothing worth the wear of winning
But laughter and the love of friends"

திருவள்ளுவர் சிரிப்பைப் பற்றிக் கூறும் இடங்கள் நமக்கு வியப்பைத் தருகின்றன.

"நகல்வல்லார் அல்லார்க்கு மாயிரு ஞாலம்
பகலும்பாற் பட்டன்று இருள் (திரு. 999)

ஈராயிரம் ஆண்டுகட்கு முன் எந்நாட்டுப் புலவரும் இவ்வாறு கூறியிருப்பரோ என்பது ஐயம்தான்.

பிறர் அன்பு

மனிதநலப் பண்பிலிருந்து பிறக்கும் ஓர் இயல்பு பிறரன்பு. தமக்கென வாழாப் பிறர்க்குரியாளர் என்னும் இலட்சியம் எக்காலத்திலும் வலியுறுத்தப்பட்டுள்ளது. இதுவே சான்றோருடைய பெரும் இயல்பு. என் கடன் பணி செய்து கிடப்பதே எனப் பிற்காலத்தில் கூறப்பட்டுள்ளது. இவ்வுலகம் உறுதியாக நிலைத்திருப்பதற்கு இத்தகைய கொள்கையுடைய சான்றோர் இருப்பதே காரணம். இந்நூற்றாண்டில் சாதி

வேற்றுமைகளை ஒழிக்க வேண்டுமென்றும், மக்களினத்தின் ஒற்றுமையை நிலைநிறுத்த வேண்டுமென்றும் விளக்கும் இயக்கங்கள் இக்கொள்கையிலிருந்தே தோன்றின. பிறருக்குப் பணி செய்யும் மனநிலை இப்பண்பின் பயனே.

இயற்கை

தமிழ் மக்களுக்கு இயற்கையிலிருந்த ஈடுபாடும், இயற்கையை செய்யுளுக்குப் பின்னணியாக அமைக்கும் முறையும், நமக்குப் பெரும் வியப்பைத் தருகின்றது. சங்க இலக்கியத்தையும், இடைக்கால இலக்கியத்தையும் பயில்கின்றவர்கள் தமிழரின் இயற்கை ஈடுபாட்டை ஆழமாக உணர்வார்கள். தொல்காப்பியப் பொருளதிகாரம் இத்துணை நுணுக்கமாக இயற்கையைப் புலனெறி வழக்கிற்கு அமைத்ததுபோல வேறெந்த இலக்கியத்திலும் அமைந்ததாகத் தெரியவில்லை. ஐந்திணைக்குப் பண்டைத் தமிழர் கொடுத்த பெயர்கள் அவர்கள் எத்துணை அளவிற்கு இயற்கையோடு வாழ்ந்தார்கள் என்பதைக் காட்டுகின்றது.

மலையையும் மலைசார்ந்த இடத்தையும் குறிஞ்சி என்று அழைப்பதற்கு எத்துணைகாலம் சென்றிருக்க வேண்டும். பன்னிரண்டு ஆண்டுகட்கு ஒருமுறை மலைச்சாரலில் பூக்கும் இச்செடியை மலைப்பகுதிகட்குப் பொருத்தமான ஒரு பெயராகக் கருதினார்கள். இவ்வாறே பிற நிலங்கட்கும் பெயரிட்டனர். மலர்களையும், மாலைகளையும் அவர்கள் பயன்படுத்திய முறை அவர்களுடைய அழகு ஈடுபாட்டைப் புலப்படுத்துகின்றது. அன்பிற்கும் மலர்களைக் கையுறையாகக் கொடுத்தனர். போரின் வெவ்வேறு பிரிவுகட்கும் வெவ்வேறு அடையாளப் பூக்களைக் கையாண்டனர். நம் பழைய இலக்கியங்களில் முல்லையைப் பற்றியும், காந்தளிர் பற்றியும், கொன்றையைப் பற்றியும் புகழும் செய்யுட்கள் பெருமின்பம் தருகின்றன. முல்லை சார்ந்த கற்பினள் என்றும், முல்லை நாறும் கற்பினள் என்றும் வருமடிகளில் முல்லைமலர் எவ்வாறு கற்பிற்கு அடையாள மலராக அமைந்தது என்பதைக் காட்டுகின்றது. முல்லைமலரை அணிசெய்யப் பலமுறைகளைக் கையாண்டனர். புறநானூற்றில்

வருமிந்தச் செய்யுள் நம் நினைவில் என்றும் நிலைத்திருக்கத் தகுதிவாய்ந்தது.

இளையோர் சூடார், வளையோர் கொய்யார்
நல்யாழ் மருப்பின் மெல்ல வாங்கிப்
பாணன் சூடான், பாடினி அணியாள்
ஆண்மை தோன்ற ஆடவர்க்கடந்த
வல்வேற் சாத்தன் மாய்ந்த பின்றை
முல்லையும் பூத்தியோ ஒல்லையூர் நாட்டே *(புறம். 242)*

தமிழின் மறுமலர்ச்சிக் காலத்திலும் இவ்வியற்கை ஈடுபாடு குறையவில்லை. பாரதியார், பாரதிதாசன், தேசிக வினாயகம்பிள்ளை போன்றோருடைய இயற்கை ஈடுபாடு அவர்கள் பாடல்களில் தெளிவாகத் தோன்றுகின்றது. வேதநாயகம் பிள்ளை மிக அழகாக இயற்கையையும் இறைவனையும் இணைத்துப் பாடியுள்ளார்.

கதிரவன் கிரணக் கையாற்
கடவுளைத் தொழுவான் புட்கள்
சுதியோடும் ஆடிப் பாடித்
துதிசெயும் தருக்கள் எல்லாம்
பொதிஅலர் தூவிப் போற்றும்
பூதம் தம்தொழில் செய்தேத்தும்
அதிர்கடல் ஒலியால் வாழ்த்தும்
அகமேநீ வாழ்த்தா தென்னே.

நம் மக்கள் நம் பண்பாட்டிலும் இயற்கை ஈடுபாட்டி-னை இழந்துவிடுதலாகாது. மலர்களையும் மாலைகளையும் இறை வழிபாட்டிற்கும், வாழ்க்கையின் பல நிகழ்ச்சிகட்கும் தொடர்ந்து பயன்படுத்தி வரவேண்டும். நம்மில்லங்களில் மல்லிகை முல்லை மலர்ச் செடிகளை வளர்த்துப் பேணுதல் வேண்டும்.

நாட்டுப்பற்றும் மொழிப்பற்றும்

தமிழ் நாட்டிலும் ஈழத்திலும் இருந்த அரசுகள் வெவ்வேறு அரசுகளாக இயங்கித் தமக்குள் சில வேளைகளில்

போரில் ஈடுபட்டிருந்த போதிலும் தாம் அனைவரும் ஓரினத்தைச் சார்ந்தவரென்றும், தமிழ் இணைப்பதாகவும் கருதிவந்தனர். பெருநில மன்னரும் குறுநில மன்னரும் தம் எல்லைகட்குள் அரசு செலுத்தி வந்தாலும் தம்மனைவரின் நாட்டையும் தமிழகமென்றும், பொதுமை சுட்டிய மூவருலகமென்றும் அழைத்தனர். தமிழ்மொழியே அன்னாருடைய ஒற்றுமைக்கும், ஒருமைப்பாட்டிற்கும் வழிவகுத்தது. தமிழ்நாட்டின் எல்லைக்கப்பால் இருந்த நாடுகளை "மொழிப்பெயர் தேயம்" என்று அழைத்தனர். புறநானூறும் சிலப்பதிகாரமும் இவ்வாற்றலைப் புலப்படுத்தும் இடங்கள் பல. கனக விஜயர் தமிழர் வீரத்தை ஏளனம் செய்தகாலை,

"தென்தமிழாற்றல் அறிந்ததிலராங்கு"

என்று கூறிச் சேரர் வடநாட்டின்மீது படையெடுத்தனர். தமிழ் மக்களுக்குத் தம் சொந்த அரசின் பற்றோடு, தமிழ்நாட்டுப் பற்று என்னும் எல்லாத் தமிழ் அரசுகளையும் அடக்கிய பற்று இயல்பாக அமைந்திருந்தது. தமிழ்ப் பாணரும், புலவரும் குறுநில மன்னரிடமும் பெருநில மன்னரிடமும் சென்று அன்னாரை வாழ்த்திப் பரிசில் பெற்றனர். இளங்கோ அடிகள் மூவேந்தரின் ஒவ்வொரு நாட்டின் சிறப்பையும் பாடியுள்ளார். நாயன்மார், ஆழ்வார் வடமொழி இலக்கியத்திலிருந்து, சமயக் கொள்கைகள் சிலவற்றைப் பயின்றாலும் தமிழ்நாட்டுப் பற்றையும் அவர்கள் தெளிவாகத் தம் பாடல்களில் காட்டியுள்ளனர். இவ்விருவகைப் பற்று நமக்கும் ஒரு பாடமாக அமைகின்றது. ஈழ நாட்டில் வட பகுதியும், கிழக்குப் பகுதியும், மலைநாட்டுப்பகுதியும் தம் தனித் தனி இயல்புகளைப் பாராட்டி வந்தாலும் தமிழ் மக்கள் என்ற முறையில் பண்டைக்கால ஒற்றுமை முறையை நாம் தழுவ வேண்டும். தமிழ் மக்கள் இத்துணை நூற்றாண்டுகளாகத் தழுவிய சமயங்கள் பல. ஆயினும் எச்சமயத்தைச் சார்ந்தாலும் தாம் தமிழ் மக்கள் என்று தமிழர் பண்பாட்டையும் கொள்கைகளையும் அவர்கள் கடைப்பிடித்தே வந்தனர். இன்றும் கடைப்பிடித்தே வருகின்றனர்.

நம்மிலக்கியத்திலும் கலைகளிலும் தோன்றும் தாய்மொழிப் பற்றினைப் பற்றி நான் விரிவாகக் கூறவேண்டியதில்லை.

சேக்கிழாருடைய பெரியபுராணத்தை நான் படிக்கும்பொழு-தெல்லாம் அவருடைய உருக்கம் நிறைந்த தமிழ்ப்பற்று என்னுள்ளத்தைக் கவர்கின்றது. தமிழ் என்ற சொல் வருமிடங்களி-லெல்லாம் அழகும் அன்பும் நிறைந்த அடைமொழிகளை அமைத்தே கூறுவார்.

பத்தொன்பதாம் நூற்றாண்டில் தொடங்கிய மறுமலர்ச்சி இம்மொழிப்பற்றை இன்னும் விளக்கமாக எடுத்துக்காட்டியுள்ளது. வேதநாயகம் பிள்ளை, பரிதிமால்கலைஞன், சுந்தரம் பிள்ளை, மறைமலையடிகள் போன்றவர்கள் இப்பற்றினைத் தம் நூல்களில் தெளிவாகக் காட்டுகின்றனர். பேராசிரியர் சேதுப் பிள்ளையின் நூல்களில் தமிழின் இனிமை பக்கந்தோறும் இனிக்கின்றது. ஆயினும் இம்மொழிப்பற்றினை பாரதியாரும் பாரதிதாசனும் என்றும் மறக்கமுடியாத செய்யுட்களில் பாடியிருக்கின்றனர்.

பாரதியாரின் "செந்தமிழ் நாடென்னும்" செய்யுள் வரலாற்று உண்மை நிறைந்த அரிய செய்யுள். அவருடைய 'யாமறிந்த மொழிகளிலே' என்னும் செய்யுள் தமிழர்கட்கு எழுச்சி தரும் செய்யுள். இவ்விரு செய்யுட்களையும் நம் சிறுவருடைய பாடநூல்களிலே எதுகாரணம் பற்றிச் சேர்க்காம-லிருக்கிறார்களோ நானறியேன். நம்மொழிப்பற்றையும், நாட்டுப் பற்றையும் குறைப்பதற்காகவே இவ்விருட்டடிப்பு ஒரு சூழ்ச்சி என்று கருதுகின்றேன்.

அரசியலாட்சி

தமிழ்நாடும் தமிழ் அரசுகளும் இத்துணை நூற்றாண்டு-களாக உலக வரலாற்றில் சிறந்து விளங்குவதற்குக் காரணமாக இருந்தது தமிழரின் நீதி தழுவும் ஆட்சிமுறையே. "நெல்லும் உயிரன்று, நீரும் உயிரன்று, மன்னன் உயிர்த்தே மலர்தலை உலகம்" - என்ற குறிக்கோளும், "மாதவர் நோன்பும், மடவார் கற்பும், காவலன் காவல் இன்றெனின் இன்றாம்" - என்ற கொள்கையும் ஆட்சிக்கு அடிப்படையாக இருந்த கொள்கைகள். தமிழராட்சி முறைகளைக் கூறுவதென்றால் இச்சொற்பொழிவு நீளும். ஆயினும் ஆட்சியமைப்பும் பண்பாட்டின் ஒரு

பகுதியாதலால் அதைக் குறிப்பிட விரும்புகின்றேன். மார்க்கோபோலோ என்ற இத்தாலியர் தமிழ் நாட்டிற்கு வந்த காலத்தில் சோழருடைய ஆட்சியையும், தமிழ்நாட்டு வணிகவளத்தையும் கண்டு "சோழநாடு இந்தியாவின் மிகப் பெருமை வாய்ந்த உன்னத அரசு" என்று குறிப்பிட்டார்.

கவின்கலைகள்

கவின்கலைகள் பண்பாட்டில் சிறந்த இடம் பெறுகின்றன. தமிழ் மக்கள் எழுப்பிய கோயில்கள், அமைத்த கோபுரங்கள், செதுக்கிய சிலைகள், வளர்த்த இசையும் நாட்டியமும் அவர்களுடைய அழகுக்கலையின் ஈடுபாட்டுக்குச் சான்றுகளாக மிளிர்கின்றன. ரொடான் (Rodin) என்னும் பிரான்சிய நாட்டுச் சிற்பி ஆடவல்லாரின் சிலையை வியந்து போற்றியுள்ளார். இவ்வாறு நம்மெல்லாக் கலைகளும் உலகின் மதிப்பைப் பெற்றுள்ளன. நம்மக்களின் கலையீடுபாடு குறைந்து வருவதற்கு நாம் ஒருபோதும் இடமளித்தல் ஆகாது. ஈழ நாட்டில் எத்தனையோ கட்டிடச் செல்வங்களை அந்நியராட்சிக் காலத்தில் நாம் இழந்துள்ளோம். மீண்டும் அழகுச் சின்னங்களை நிறுவுவது ஒரு பெரும் தொண்டாகும். அத்தகைய ஒரு சின்னத்தைத் தந்தை செல்வாவின் நினைவுக்கு நம் தலைநகரில் நிறுவியது போற்றத்தக்கது.

சிந்துவெளி நாகரிகம்

தமிழர் நாகரிகத்தையும் பண்பாட்டையும் சிந்துவெளி நாகரிகத்துடன் ஒப்பிட்டுப் பார்க்கும்போதுதான் இந்திய வரலாறு தெளிவான விளக்கத்தை அடைகின்றது. ஒரு காலத்தில் சிந்துவெளி நாகரிகம் என்று நாம் அழைக்கும் நாகரிகம் இந்தியா எங்கும், இலங்கை எங்கும் பரவியிருந்தது என்பதை ஆராய்ச்சி மேலும் மேலும் காட்டுகின்றது. தமிழர் சமயம், தமிழர் கலைகள், பிற்காலத்தில் காட்டும் இயல்புகள், மொகஞ்சதாரோ, ஹாரப்பா நகர்களின் கலைகளுடன் ஒப்பிட்டுப் பார்க்கும்போது தெளிவா-கின்றன. சென்ற சில ஆண்டுகளாக இந்தியப் பண்பாடும் நாகரிகமும் பெரும்பாலும் திராவிட மக்களுடைய பண்பாட்டையும்

நாகரிகத்தையும் அடிப்படையாகக் கொண்டவை என்ற கருத்து இன்று ஏற்றுக்கொள்ளப்படுகின்றது. சுநீதிகுமார் சட்டர்ஜி தம்மிறுதி நாட்களில் இந்தியாவின் பண்பாடு எழுபத்தைந்து விழுக்காடு திராவிடப் பண்பாடு என்று கூறியுள்ளார். அவ்வாறே பிரான்ஸ் நாட்டு அறிஞர் பேராசிரியர் ஜாண் பீலிபோசா இந்தியாவிற்குத் திராவிட மக்களால் கொடுக்கப்பட்ட நன்மைகள் இன்னும் முற்றாக ஆராயப்படவில்லை என்று எழுதியுள்ளார்.

தமிழருடைய பண்பாட்டைக் கிரேக்கர், உரோமர் போன்றோருடைய பண்பாடுகளுடன் ஒப்பிட்டுப் பார்க்க நம் மக்கள் விரும்புகின்றனர். நம் பண்பாட்டினைப் பிறருடைய பண்பாட்டுடன் ஒப்பிட்டுப் பார்ப்பது அத்துணை எளிதன்று. நம்மிலக்கியங்கள் பலவற்றையும், வரலாற்றுச் சின்னங்கள் பலவற்றையும் நாம் இழந்துவிட்டோம். தமிழர் பண்பாட்டின் ஆராய்ச்சியில் ஈடுபடுவதற்கு இன்னும் எவ்வளவோ இடமுண்டு. நாகரிகங்களை ஒப்பிடுவது எளிது. பண்பாட்டை ஒப்பிடுவது அத்துணை எளிதன்று. கிரேக்கர் இயற்றிய நாடகங்களைப் போல் நமக்கு நாடகங்கள் கிடைக்கவில்லை. அவர் சில காலத்தில் நிறுவிய குடியாட்சியைப் போல் நம் தமிழ்நாட்டில் நாம் நிறுவியதாகத் தெரியவில்லை. அவர்களுடைய சிந்தனையாளர் பிளேட்டோ, அரிஸ்டோட்டில் எழுதிய உரைநடை நூல்களைப் போல் நமக்கு நூல்கள் கிடைக்கவில்லை. உரோமர் சட்டத்தை வளர்த்தவர்கள். மாபெரும் பேரரசை நிறுவியவர்கள்.

ஆயினும் நாமும் சோழராட்சியையும், திருவள்ளுவர், இராமனுஜர் போன்ற தத்துவஞானிகளையும் எடுத்துக்காட்டாகக் காட்டலாம்.

பண்பாடு காலக்கிடையில் மாற்றம் அடைவதா என்றும் பலர் வினவக்கூடும். பண்பாட்டைப் பேணிவராதிருந்தால் அது மாற்றம் அடைதல் கூடும். தமிழ் மக்களோடு அக்காலத்தில் தொடர்பு கொண்டு வணிகம் செய்த எத்தனையோ மக்களின் பண்பாடும் நாகரிகமும் அழிந்துபட்டன. எகிப்தியர், பாபிலோனியர், அசிரியர் போன்றோருடைய பண்பாடு எங்கே? நாகரிகம் எங்கே? கீழ்த்திசை நாடுகளில் சாம்பர் என்ற இனத்தவர்

மாபெரும் மாளிகைகளையும் அரண்மனைகளையும் தமிழர் மரபினைத் தழுவி நிறுவினர். ஆனால் கம்புச்சியா இன்று இந்நிலையில் உள்ளது. தமிழரோ ஈராயிரத்து ஐந்நூறு ஆண்டுகளாகத் தம் பண்பாட்டைக் காப்பாற்றி வந்துள்ளனர். அவர்களுடைய நாகரிகம் மேல்நாட்டுச் செல்வாக்கால் மாற்றமடைந்திருந்தாலும் பண்பாடு சிறிய அளவில்தான் மாற்றமடைந்துள்ளது.

நம் வருங்காலப் பணி

இருபத்தைந்து ஆண்டுகட்குமுன், 1956-ம் ஆண்டு, கொழும்பு நகரமண்டபத்தில் "தமிழர் பண்பாடும் - அதன் சென்றகால நிலையும் - இக்கால நிலையும் - வருங்கால நிலையும்" என்ற பொருள்பற்றி விரிவுரையொன்று நிகழ்த்தினேன். அந்நாட்களில் தமிழ் மொழியை ஒதுக்கி, தனிச்சிங்களமே அரசியல் மொழியாகவும், ஆட்சிமொழியாகவும் நிறுவப்படல் வேண்டுமென்ற இயக்கம் பரவி வந்தகாலம். நாட்டின் ஒற்றுமையை விரும்பித் தமிழுக்கும் சமஉரிமை அளிக்கவேண்டுமென்று தமிழ் மக்களனைவரும் ஒரே குரலெழுப்பினர். இன்று இருபத்தைந்து ஆண்டுகட்குப்பின் நாம் எல்லாத் துறைகளிலும் ஒதுக்கப்பட்டுள்ளோம்; நம் உரிமைகள் அனைத்தையும் இழந்து வாழ்கின்றோம். தந்தை செல்வா, ஈழத் தனிநாட்டை - தமிழ் ஈழத்தை - அக்காலத்தில் கேட்கவில்லை. ஆனால் நமக்கு இத்துணை ஆண்டுகளாக இழைத்து வந்த தீமைகளால் தனிநாடு கேட்கத் தூண்டப்பட்டுள்ளோம்.

நம்மிலக்கியம், நம் கலைகள், நம் வாழ்க்கை வாழ வேண்டுமாயின் - வளரவேண்டுமாயின், பண்பாட்டிற்கு ஏற்ற அமைதியான சூழ்நிலை வேண்டும். நம் அன்றாட வாழ்க்கைக்கும் உரிமைகட்கும் இடையறாது போராடிக் கொண்டிருக்கும் வேளையில் நம் பண்பாட்டைப் பேண உரிய வாய்ப்புகள் கிடையா.

கலைகள் வளர்வதற்கு அரசின் ஆதரவும் தேவை. தனிப்பட்ட முறையில் மக்கள் எவ்வளவு உழைத்தாலும்

இத்தகைய ஆதரவு இல்லாவிடில் மக்கள் தளர்ச்சி கொள்வார்கள். நம் நாடாளுமன்ற உறுப்பினர் எத்தனைமுறை அரசுகாட்டும் பாகுபாட்டைப் பற்றி முறையிட்டிருக்கின்றனர். தமிழ் மாவட்டங்களில் புதைபொருளாராய்ச்சி பற்றி அரசு விரும்புவதில்லை. நம் கல்விக் கழகங்களில் தமிழர் வரலாறு பற்றிப் பாடநூல்கள் கூறுவதில்லை. எத்தனையோ முறைகளில் நம் பண்பாட்டைக் கைவிட மறைவாக முயற்சிகள் எடுக்கப்பட்டு வருகின்றன. நம் மக்கள் விழிப்பாயிருந்து நம் சிறுவர்களுக்கும், இளைஞர்களுக்கும் தமிழிலக்கியத்தின் சிறப்பையும், கலைகளின் சிறப்பையும் உணர்த்துதல் வேண்டும். தமிழருடைய வரலாற்றைக் கற்பித்தல் வேண்டும். நம் பண்பாட்டின் பழக்கவழக்கங்களைக் குடும்பங்களில் கைவிடாது வளர்க்க வேண்டும்.

தமிழ்மக்கள் ஈழவளநாட்டில் விஜயன் வருமுன்னரே வாழ்ந்து வந்தனர். விஜயன் வந்தபொழுதே பெரும் நாகரிகமடைந்த மக்கள் ஈழநாட்டில் வாழ்ந்தார்கள் என்பதற்கு மகாவம்ச நூலே சான்று. தமிழர் பண்பாடு இந்த நாட்டில் ஏறக்குறைய 2500 ஆண்டுகளுக்கு முற்பட்ட காலம் தொடங்கித் தனிப்பண்பாடாக வளர்ந்துள்ளது. தமிழ் மக்கள் இந்நாட்டில் தனி இனமென்றும், இரு இனங்கள், இரு மொழிகள் கொண்ட நாடு இதுவென்றும் கூறுவதற்கு 1956-ஆம் ஆண்டு பல வாய்ப்புகள் கிடைத்தன. அவ்வாண்டில் அடியேன் எழுதிய கட்டுரைகள் "Language and Liberty in Ceylon" என்னும் சிறு நூலில் இக்கருத்து வற்புறுத்தப்பட்டுள்ளது. தனிச்சிங்களம் சட்டமாக இருக்குமட்டும் இவ்விரு இனங்களின் ஒற்றுமை வாழ்க்கை கைகூடாது. தமிழ்மொழி இந்நாட்டில் ஆட்சி மொழியாகவும் இருந்தால்தான் தமிழ் மக்கள் ஒருவாறு ஆறுதலடைவர்.

வரலாறு வாழ்க்கையின் ஆசிரியன். ஐரிஷ் மக்கள் நானூறு ஆண்டுகளாகத் தம்பண்பாட்டைக் காப்பாற்றப் போராடி இறுதியில் வெற்றி பெற்றனர். வெல்ஷ் மக்கள் நானூறு ஆண்டுகளாகத் தம்மொழிக்காகவும், பண்பாட்டிற்காகவும் இயக்கங்களை வளர்த்து இன்று ஒருவாறு சில துறைகளில் விடுதலையை அடைந்துள்ளனர். இவ்வாறே பெல்சியத்தில்

பிளெமிஸ் மக்களும், பின்லாந்தில் பினிஸ் மக்களும், ஸ்பெயினில் பாஸ்க் மக்களும் இன்னும் பல இனத்தாரும் பண்பாட்டு உரிமைக்காக விரக்தி மனப்பான்மையின்றி உரிமை இயக்கங்களை நிறுவிச் செயற்பட்டு வருகின்றனர். நம் தந்தை செல்வா காட்டிய அகிம்சை வழியில் நாம் செயல்பட்டால் வெற்றி காண்போமென்பது திண்ணம்.

மிக்க நன்றி.

TAMIL HUMANISM - THE CLASSICAL PERIOD

The Sources and Background

In the philosophy of culture which the world professes to believe as staced in the Declaration of the policy of UNESCO, the objective is to preserve and develop all cultures, and not to destroy them. I remember Julian Huxley in a public lecture delivered at the Royal College, Colombo, pleading that the Ceylon Elephant because of certain of its characteristics as differenct from the Indian, should not be allowed to die out. If a zoologist could plead so fervently with regard to the elephant, with how much more justification may we not plead with regard to the preservation of the culture of a people.

Again, the present Director General of UNESCO in his foreword to the **History of Mankind, Cultural and Scientific Development,** a series written by a commission appointed by UNESCO, states:

> "In this humanism, whose universality springs not from a unique abstract nature, but is being gradually evolved, on the basis of a freely acknowledged diversity, through actual contact and a continuous effort at understanding and cooperation. UNESCO recognizes both its own **raison d'etre** and its guiding principle. The unity of mankind, we believe, has to be patiently built up, through mutual respect for the cultures which diversity it without dividing it, and by the establishment of more and more centres of science which spread man's technological power throughout the world, fostering equality of opportunity for progress and for the genuine preservation of his dignity".

Origins

The first striking feature of the history of Tamil Humanism is that its beginnings remount to the age of the first civilizations in river valleys during the Bronze Age, though the original home of Tamil Culture is a matter for conjecture. Two views have been offered for consideration, one that India is the original home of the Dravidians, and that it is from India that they migrated to Asia Minor and the Mediterranean. This view was put forward also by Father Heras in his '**Proto-Indo Mediterranean Culture'** where he cites a few authorities in support. The other view is that the Dravidians originated in Asia Minor in the area of the fertile crescent, and that they are a branch of the Mediterranean people, who migrated to India and mixing with the Proto-Australoids and the Pre-Dravidian and non Aryan people were founders of the Mohenjodara-Harappa culture. This culture appears to have been spread all over India and Ceylon, at one time say, the second millennium of the pre-Christian era. The **termilai** of Herodotus could very well have been the ancestors of the **tamilar** of later times. (See **LAVAHORY, HERAS, HUDSON, HEWITT** - JRAS 1889, p.188).

In any appraisal of the impact of the Dravidian people in the evolution of Indian and Ceylonese culture, one has consistently to bear in mind the antiquity of the roots of Dravidian culture and that these roots seem well grounded in the culture of the Mohenjodara and Harappa people. It must also be borne in mind that the language, the writing, the religion and the arts of the Indus Valley cultures, today find a continuity and an explanation mostly in the Tamil language and especially in the manifestation of Tamil Culture and Civilization, though other descendants of the Dravidian peoples of Southern India and of the islands of Dravidian speakers to be found in Central India as well as in the North East and the North West of India - among such as speak languages like Kolami, Naiki, Parji, Gondi, Kurukh, Malto and Brahui - have also their contribution to make. (Very recently a Dravidian language group has been found in Nepal).

The civilization of the Indus Valley which was wide-spread over India and Ceylon was not one which evolved and matured in isolation. It had a maritime and urban orientation, both of which factors were absent in the civilization of the groups of Aryan language speakers who came into contact with the Dravidians living in well-built fortified and wealthy cities which were the object of Aryan envy.

The Indus Valley civilization, as it appears today from the evidence, was not a migrant or colonial civilization brought from outside of the Indian sub-continent. On the other hand, it exists as an indigenous civilization which was very much in touch with the civilization of Sumer and of the Tigris Euphrates Valley, and had resources which it commandeered from the rest of India, particularly of the South of India and of Ceylon.

The totemic or tribal symbols such as the Fish, the Cock, the Bow, and the names of gods and goddesses are identical with those symbols of the Cheras, the Colas, the Paratar and the Paandyas and the non-Aryan gods and goddesses whose worship was accommodated into Aryan religion.

Antiquity

One of the reasons why the Tamil is attached to his culture is because he is able to pride himself in the reflected glory that his language, his literature, and other past achievements in the field of Fine Arts confer. Even if he does not find sufficient achievement for pride in the present, he is always able to look back to the past and draw inspiration from the past. And one of the attributes of his culture and civilization in which he prides himself is, therefore, their antiquity.

There has been again in the last three or four years an attempt to decipher the Indus Valley script, and scholars have been trying to be as impartial and unprejudiced as possible. But repeatedly the cumulative evidence shows that the Indus Valley culture was due to a pre-Aryan people and that the evidence

accords best with the supposition that they were Proto-Dravidians and that they used a language and lived in a culture whose nearest vestiges are to be found in the culture, language, religion and social life of the Tamil speakers of the classical period of Tamil who inhabited South India and pre-Buddhist Ceylon. It appears that this culture was very widespread, and probably covered most of India and Ceylon. So far the archaeological evidence gathered extends as south as Lothal (near Bombay) and as west as Patna, and though we have to bridge a gap of about one thosand to two thousand years. Dravidian conservatism, and their loans to the incoming Aryans permit us to connect them. I should like to summarise for you the connective elements between the Indus Valley seals and subsequent Dravidian culture.

(a) The script is logosyllabic, pictographic writing which is mainly based on the rebus principle. Similarities which are observed with earlier Sumerian. Egyptian and Elamite scripts and even with Chinese, indicate that the Indus Valley script may have been derived to some extent from one or all of these ancient scripts, and that Chinese may have been influenced by the Indus Valley script. One view is that Dravidian speakers originated South of the Caspian Sea and migrated into the Valley of the Indus, while other people with whom they had had contact moved towards the Ural mountains and another branch towards Mongolia which movements explain the affinities existing between Dravidian and the Ural-Altaic languages, and with the Mongolian and Korean languages.

On the other hand, according to the other view the Mediterranean people and these affinities are best explained by the original Proto-Dravidians having originated in India and branches of them migrating to Asia Minor and the Mediterranean and other parts of Asia where affinities are found. This veiw was propounded, as I stated by the late Father Heras, while the view of the Mediterranean origin of the Tamils has been reiterated by the Finnish and Russian scholars who worked at the decipherment of the Indus Valley script. (See **Journal of Tamil Studies,** Vol. II. No. I. 1970).

(b) **The Language** of the inscriptions (however differently within the framework of Dravidian e.g. Asko Parpola. I. Mahadevan) makes good sense only when read with the help of the old Tamil of the classical period and in association with the data provided in the **Dravidian Etymological Dictionary.** Mahadevan reads some of the fish signs and many of the suffixes as related to the Velir and Ay and Oy clans, a reading which finds surprising confirmation in the appellations of ancient clans and the personal names of Cankam poets as found in the **Ahananuru** and **Purananuru** anthologies of the Cankam period.

The antiquity of the language and its capacity to furnish evidence for the identification of the polity and religious beliefs are matters which have surprised all students of comparative and historical linguistics.

(c) Concerning the **content** of the Indus Valley seals, there have been different interpretations made even by those who postulate a Dravidian origin. But the different readings connect them with the basis of what today in Hinduism and the interest in astronomy of the ancient inhabitants of the Indus Valley. One reading (Parpola) finds in the seals the iconography of Siva, Vishnu, of Korravai, of Kama, of Brahma, while another reading (Mahadevan) finds in the seals an **astral** religion primarily based on the worship of the serpent (Skt: Rahu and Ketu) and in ancestor worship of two classes of people, the Velir and the Kocar whose gods were apotheosized as Visnu-Krsna, and Murukan-Kumara respectively. The latter reader finds in the Indus Valley itself the ancestors of the Cheras, the Cholas and the Pandyas.

I have made this brief excursus into Proto-Dravidian history to show how in spite of a gap of a thousand five hundred years a continuity exists between the humanism of the Indus Valley and that of the classical period of Tamil. For such a gap to be bridged we should be grateful to the ancient grammarians and commentators who legislated with conservatism so that frequent changes in language did not occur.

There are a few other suggestions made concerning the probable Mediterranean origin or affinities of the Dravidians. The cult of the snake and of the mother Goddess, fertility cults, the cult of the slender waist for men, and the sport of bull baiting which is practised by the Marvars even to this day, and the descriptions of such sport in the poems of the **Kalittokai** anthology, the existence of hierodules, carry these affinities to Asia Minor and the Mediterranean, and specifically to Crete and the Minoan civilization. It is agreed by almost all writers on the evolution of Hinduism, that the Dravidians were far advanced even in their religious beliefs and the organisation of the priesthood, that the nomadic Aryans absorbed and ratified the earlier beliefs and gave them later an Aryan semblance all of which made Suniti Kumar Chatterjee say that the Dravidian contribution in actual Indian culture was about 12 annas in the rupee or today 75 naya paisa or 75% of Indian culture. Father Heras and others are of the opinion that even very valuable passages the originals of which are now said to be in Sanskrit, were translations from the Dravidian, and that the speculative passages and the search for the Absolute in the Upanishads were probably Dravidian. "We are of opinion" says Heras "that many passages at least which we read now in Sanskrit works from Vedic literature down to Puranic works, are mere translations from Ancient Dravidian works now lost". And Christopher Dawson: "This search for the Absolute found its earliest and most complete expression in India, where it developed not as might have been expected, from the comparatively advanced ethical ideas connected with the worship of Varuna, but from the more primitive type of religion which is represented by the ritual magic of the **Brahmanas** and which perhaps owes its origin to the native traditions of the conquered Dravidians culture" **(Progress and Religion,** p.127). Many of these writers who attribute the major share of Indian culture to have been Dravidian qualify their views not with categorical certainty, but as being probable. But the probability has increased ever since the Indus valley polity has been explained as a polity in which religion and the priesthood (Velir) played a major share.

City Culture

Two features of this Indus Valley culture have to be taken into account in assessing Dravidian and Tamil humanism. One is that the Indus Valley represents essentially a city culture and the other is that its development was orientated towards maritime trade. It is now conceded by the Sanskritists themselves that the word "Nagar" (household, place, city) is very probably of Dravidian origin. The cities against which the incoming Aryans fought (the puras) and the fortifications and palaces and wealth of these cities excited the envy and cupidity of the Aryans who were at that time a nomadic people and to whom permanent residence in cities was foreign and strange. A curious reminiscence of the Dravidian love for cities is to be found in classical Tamil Literature in which the joy a beloved gives and the beloved herself are compared to cities and towns. I do not know if modern verses to a wife or a beloved compares her beauty and resources as if to say "You are wonderful and very much like New York" or London or Colombo or Jaffna, but this exactly is what the Tamil lover of the classical period said comparing her to towns and cities with which he was acquainted. This imagery, to me, seems to be derived from the earlier Dravidian love of cities and city culture. It seems to be a remarkable coincidence that the two Tamil words which denote "culture" and "civilization" have an identical etymological background as in Latin and English. Culture which is **panpu** derives from the same root as the word denoting agriculture, and civilization which is derived from the culture of cities or **nakariham** comes from the city or **nakar.**

The Indus Valley people had overland as well as maritime trade, and kept communication by sea with Egypt and Mesopotamia, as well as with the South Western coast of India and the western coast of Ceylon. Words for some of the articles exported retain in their etyma a Dravidian element which is easily traced to Tamil. The **Baveru Jataka** has an account of a naval expedition from India to Mesopotamia when the sailors sold a crow and a peacock to the natives of Mesopotamia for a hundred

pieces of silver (crow) and a hundred pieces of gold (peacock). The Greek and Latin words for elephant, (elephas < ipa) for peacock, (toas < tokai), for muslin (sindon), for monkey (kepos < kapi), for rice (orudza < arisi), for ginger (gingiber < inciver), for pepper (peppera < pippali), for cinnamon (karpion < karuvai) recall the articles of trade even in the pre-Roman period. Two of the words are to be found in the Hebrew, (Thukkim < Tokai), and for sandalwood ahil < algumim, are also to be noted.

The Tolkappiyam

After an interval of more than a thousand years of the culture about which we have been speaking there appeared a book which is the earliest Tamil work extant, and which testifies in its own way to the antiquity of Tamil culture, civilization, and humanism. The **Tolkappiyam** supposes and appeals to the authority of numerous other writers on grammar, on prosody and on rhetoric and literary criticism. It was by no means the first grammar or the first book ever written in Tamil. It testifies that the language has been used so much as the vehicle of literature, the conventions and words have become so obsolete that a list of them and their current usage have to be explained to the generation contemporary with the appearance of **Tolkappiyam.** Years and generations should have passed for **Tolkappiyam** to give the canons of literary convention concerning **Aham** and **Puram** poetry. For the **Tolkappiyam** to state the trees or flowers corresponding to love situations and war situations, several generations should have passed, e.g. to note that the **Strobilanthus kunthianus** was a flower which bloomed once in twelve years, and therefore would be a characteristic name for the montane region. This word **Kurinci** has been in my mind ever since I noted that the highest mountain in Sumatra is known by the name Kurinci, and that the people who live in that region were known as **orang kurinci**, the kurinci people. It is the area where in Sumatra the Simbiring live, a sub-division of the Karo-Batoks who are sub-divided into clans which call themselves, Ceras, Cholas, Pandyas and Kalingas. How did tribes in Sumatra come to be known by the names of these Tamil and Dravidian dynastic names?

The **Tolkappiyam** is a book which has at least three or more strata of evidence concerning the development of the Tamil language as well as the subject matter and the interpretation and criticism of Tamil poetry.

Aham and Puram Poetry

The Tamil is able to look back on a great and extensive and ancient literature as his heritage. He is heir to an ancient and classical literature as well as a mediaeval and modern literature. His language is classical like other classical literatures of the world - like Greek, like Latin or like Sanskrit, and at the same time it is a modern language. Among modern Indian languages Hindi literature did not appear before the 12th century; Bengali literature did not appear before the 11th century, Marathi and Punjabi not before the 12th century; Telugu, Kannada and Malayalam literatures not before the 8th century, but Tamil literature of the classical period ends with the 2nd or 3rd century after Christ, but it beginnings are very much earlier than the commencement of the Christian era.

The division of the area of human experience as **'Aham'** and **'Puram'** was itself of unique division, into the world of inner experience and the outer experience, and having made this division. Tamil poetic experience sought to classify, and codify all poetic experience. This has been a characteristic of Indian learning and Tamil shares this Indian characteristic along with other fields of Indian learning. In this classification too. I seem to find a **stratification.** Originally the codification was for **love poetry** only and consisted only of five divisions, but later a parallel division was made for **Puram** poetry as well, and at a third stage the divisions were made into seven for both **Aham** and **Puram** poetry. While for the **Aham** (அன்பின் ஐந்திணை) the details seem natural, the stages detailed for **Puram** poetry, especially as noted in the **Purapporal venpa malai** seems artificial. The plants and flowers detailed for the exterior landscape seems also to have been done later.

In the **Aham** and **Puram** collections have been included poems of different generations. When the collections were made, and the commentaries were being written about the eleventh century or during the period of the commentators, a few poems of a later age may have been introduced. I find that sometimes poems on a single theme seem to be complementary. For instance, the two poems in the **Ahananuru** anthology which give details of the marriage ceremony seem to be complementary (Aham 86 and 136).

The poetry of love in the anthologies with its accurate, simple and brief descriptions of Nature and homely similes, and deep psychological knowledge of human nature in love situations, has won for itself a distinguished niche in world literature. Though the poetry is anonymous, it is most personal and in nearly all the 450 to 500 poets of the Cankam age, each one has essayed to study human nature with a broad humanism.

Tamil poetry of the classical age, and indeed of all ages is never a poetry of a certain social class of an elitist poetry. Of 450 to 500 poets whose poems have been selected for these anthologies, at least twenty were women. About thirty of the poets were kings or of royal descent, four of them were queens and a large number of them of the agricultural and mercantile classes. There were among them those who practised a craft or other. There were also among them those who were arithmeticians and astronomers as well as potters, blacksmiths and carpenters.

Both the **Aham** poetry as well as the **Puram** poetry such as have come to us, are sources of Tamil cultural history. The allusions to wars and battles and chiefs and towns in **Aham** poetry, as well as the panegyrics in praise of patrons and chiefs contain an inexhaustible source of information of the classical period. But these have to be studied with all the aid and illumination that an inter-disciplinary approach can contribute to the study of poetry.

For instance, I have been struck by the remarkable coincidence and confirmation which the Greek and Latin geographers bring to bear on geographical and historical data in

Tamil poetry and the confirmation we acquire from archaeological evidence. This interdisciplinary approach has not yet obtained its due place in the study of literature in the countries in which Tamil is spoken. But it is by such interdisciplinary studies that we shall be able to obtain a perspective knowledge of the ancient past.

Stratification in poetry

While the **Aham** collections give scope for the expression of male and female psychology in love situations, the **Puram** collectsion are impressive in the role that poetry and poets fulfil in Tamil society. When one takes into consideration all of Cankam Poetry together with the **Cilappatikaram** and the **Tirukkural** which came as a synthesis of Cankam thought at the end of the Cankam Age, one finds **four strata** of Tamil poetry corresponding to four poetic types which in turn correspond also to four stages of cultural and economic evolution of society. There is, first of all the figure of the **ahavalan** or ṣhaman of an early stage of society who represents in himself the ambitions and hopes of the tribe, and who with song and dance and prophecy inpires the hopes of the tribe, who offers sacrifices, appeasement and prayer on behalf of the tribe. It is a chosen figure, male or female (ahaval makal) whose role is mantic in this kind of society and from him or her seem to originate the figures of priest and ascetic or monk. The **ahavalan** is a type of medicine man or medicine woman, and is given to predicting the future. It is to him or to her that people have recourse for the cures of illness to appease evil spirits and for prediction of the future. The well-known poem from the **Kuruntohai** anthology shows indirectly how the **ahaval makal** is expected to read an individual's future from the number of grains or the number of seeds left on a winnowing fan.

அகவல் மகளே யகவல் மகளே
மனவுக் கோப் பன்ன நன்நெடுங் கூந்தல்
அகவல் மகளே பாடுக பாட்டே
இன்னும் பாடுக பாட்டே, அவர்
நன்னெடுங் குன்றம் பாடிய பாட்டே. (Kur. 23)

Other similar indications occur in other poems.

The Ahavalan Ahaval makal continue to function in their religious roles, but with differentiation of functions, the bards and minstrels take on the poetic and entertainment function of the Ahavalan and leave to the Ahavalan his religious and prophetic functions.

Classical poetry gives us a great deal of information on the bards and minstrels, and their role in Tamil society. The Bards and bardesses formed troupes with their families which criss-crossed the Tamil country and were the carriers of good will and entertainment, and kept alive the heroic traditions. The role of the bard in Tamil society has been studied by Dr. K. Kailasapathy of the University of Ceylon in his book on **'Tamil Heroic Poetry',** one of the best books which has appeared in this century in the field of Tamilology. Composing panegyrics in praise of their patrons both in the courts as well as in the battlefield was their primary function, but as they went along from kingdom to kingdom, and from chief to chief, they also entertained the villagers with their music and song. The panar, as they were called, were divided into different classes, according to the instruments they carried and according to the kind of role they performed in the battlefield or in the palace. They were a very important factor in the development of the humanistic arts of dance and literature, and music and song, and in the development of a kind of heroic and epic poetry. The literature of the Cankam cannot be called predominantly a bardic poetry, because the poets who came into existence through a differentiation and bifurcation of the function of the bards, sang often in a bardic situation i.e. they imagined themselves bards and sang as bards would have sung.

The poet springs forth as a bifurcation from the bard and the differences between the bard and the poet are worth recalling. The bard is seen as head of a troupe but the poet is seen alone; the bards act and play and sing, but the poet composes or apostrophizes with an unaccompanied technique of poetry; the bard is an entertainer whereas the poet shows himself as a teacher and moral counsellor; the bard is the voice of the community whereas the poet stands on his own, and his thoughts, praise,

counsels and reflections are personal; the bard indulges in praise and martial exhortations and heroic verse whereas the poet, even when praising a sovereign is preoccupied with human conduct, ethics and morals. The bard is the friend of the people and is welcome at the court, but the poet moves about as a friend and teacher of kings. The bard's common name panan is derived from a word denoting music, while the word of poet denotes he is learned (pulavan), and the word for poem (seyyul) denotes he is a maker.

The social standing and prestige that was the privilege of the poet is shown in numerous poems and allusions in which poets are regarded as the intimate friends of kings and chiefs, and in the liberties they take with their patrons, and the roles they play in helping them.

The poet, Kapilar, an intimate friend of Paari, a Chief advises the kings who have set to besiege the hill fortress of his friend, that it cannot be taken by armies and elephants. They might capture it if the kings went dancing and singing with bardic troupes following them (Puram 109, 15-18). A poet's praise is accounted worthy of heaven, while his curse results in an entire town ending in ruins so that the town itself remains but a memory and a name (Puram 27). Poets, and poetesses like Avvayar, are found to intervene rather frequently to avert war either by counselling against war because of its disastrous consequences, or because of the slender chances of victory (Puram 95). Poets are found urging a confederation of two or more Tamil kings, or discussing strife among princes of the same line, or urging Tamil unity against non-Tamil foes. They plead on behalf of rebel sons and subjects and on behalf of innocent victims condemned to torture. The poet Pisiraantayaar advises a Pandyan King to be moderate in taxing his subjects (Puram 184); Naganaar from Vellai-k-kudi, asks Killi, a Chola sovereign, to abolish altogether an existing land tax (Puram 35). The poet points out that even "the victory of the army that is engaged in a last ditch combat is the result of the efforts of the army of the plough" thus asking him to look after agrarian welfare. The Chief Peekan has not been living in the same palace as his wife, Kannaki, and four poets have composed poems mildly

upbraiding Peeken and interceding on behalf of Kannaki. A Pandyan King, Nedunceliyan, swears that if he should fail to achieve victory agains the other kings who have leagued against him, may his territory be ever forsaken by the gathering of illustrious poets who are headed by Marutan of Maankudi (Puram 72). Poets are so friendly with kings that they even choose to end their lives by voluntary starvation when a king chooses to end his life by self-imposed starvation, a form of suicide similar to the religious suicide of the Jains. On the other hand, poets do not brook any slighting from kings to whose courts they have gone, should for instance, the king delay to see them, or present their gifts through some subordinate and not in person (Puram 162, 196).

The poets and poetesses of this period whose poems have been included in the anthologies number about 450 to 500. These poets have been chronologically divided by one scholar into ten generations, the period of these generations being dated by him as from 50 B.C. to 200 A.D. An analysis of the origins of these poets and poetesses shows that they came from different cities, townships and villages of the Tamil kingdoms, and from all classes, from royalty, from agricultural and merchant classes, and from various trades and crafts.

This picture of the institution of bardism and poetry in the social life of the pariod, provides the background against which it may be surmised how each court, or village or group could have had collections of the poems of individual poets and bards, and how these could have been circulated not only in the particular region but also in other parts of the country. In the literature, poets are known by reputation; one poet praises the poetry of another poet or alludes to other poets in his poems-all of which would not have been possible but for the knowledge of oral and more probably written collections. This tradition provided the material for the redaction of the anthologies and the redactor's notes or colophons. The antiquity of this classical literature may be argued from various angles. Some of the poems argue a long-standing tradition of poetry, as for instance, in a poem where the

poet Perum-talai Cattanar (Cattanar of the Large Head) meets two princes, Viccikko and Kandirakko, and embraces Kandirakko but not the other. On the prince who was embraced enquiring of the poet why the other had not been favoured with a similar mark of affection, the poet addresses his reply to Ilam Viccikko who had been slighted.

Kandirakko, I have embraced.
He fully merits it, he is of a glorious line.
For ages past on
Their heaven-kissing brave hills,
Even when the Chief was in far off lands.
The womenfolk, would of their own initiative.
Fully ornamented, present us with young cow-elephants.
You are of the line of Nannan of the golden chariot
You too might be embraced.
Since the time your forbears shut the door
against some of us bards,
We have boycotted your high hillsides.
Flower-scented as they are, and god-inhabited,
Where sailing rain-clouds pour down their showers.
- PNN 151.

The line 'Pandum pandum padinar uvappa' which might be translated 'For generations and generations' or "for ages past", shows that bards and poets had been welcome in the territory of Kandirakko for several generations. Another poet recalls a city Araiyam by name which was entirely effaced because of the lack of generosity of its king (Puram 27).

The Cilambu : Regional Synthesis

The strict basis on which internal and external emotions were classified, love and non-love poetry, has ceased to exit, or perhaps, the author of Tamil's greatest epic the **Cilappatikaram** commences a new era in ceasing to observe that distinction. The story in the **cilambu** is also a love story, the marital love of Kovalan and Kannagi and the extra-marital love of Kovalan and Matavi. The anonymity of the earlier love poetry too ceases to exist,

because in the earlier poems the love situations are anonymously described while in the **Cilambu** the lovers are named with their respective sentiments. Kovalan for instance, addresses words of lyrical beauuty to his new bride when left alone on the moonlit terrace. In the body of Cankam love poetry we do not have any of the lovers concerned mentioned by name; such love episodes as we gather, for instance, of Atimanti or Velliviitiyar are made either as allusions or included in the colophons. The **Cilambu** is the earliest poem in which the lovers are known by name, and hence the departure from tradition marks one of the great transitions to a new age effected by Ilankoadikal.

But the earlier conventions are not altogether dead. They remain and are still used situationally as when Kovalan and Matavi sing to the accompaniment of the **Viinai** at their seaside encampment in Puhar. It is the **Aham** convention of anonymity, suggestion, and hidden allegorical and figurative meanings which leads to the misunderstanding and final separation between the lower and his paramour. How perfectly and how deftly has the poet employed the earlier sham tradition in the seaside lyrics where rigidly observing all the canons of **neital** poetry, he uses the figure of the river, of the laurel trees and flowers, and the moon and the stars to bring out the hidden meanings of the lovers, their ambivalence, suspicion and their growing irritability towards each other.

The poet has not neglected the **Puram** tradition either as seen from the songs of the forest tribes and of the hill tribes where the earlier **turais** are faithfully utilised. That is why it is so much easier to understand the **Cilambu** as the synthesising epic of the Cankam age, and the transitional epic leading to a new age.

The five-fold regional division and the time space-segmentation are fundamental to Cankam poetry and Cankam culture. In Ilanko's epic, however, the earlier divisions and conventions operate in a different manner, as they will continue to operate after him in the poetry of all subsequent epics. The epic, by definition and by observance, both in Tamil and in Sanskrit, should be epic also in its description of all possible landscapes.

The Tamil epic that is the **Cilambu** comprehensive as it was in its inclusion of the landscape of the three kingdoms, sees to its that the situations and episodes occur with one of the five regions as background. It is in the **neital** or seaside district that the scions of the merchant princes are married and that the repudiation of Matavi occurs; Kannaki and Kovalan traverse the **marutam** or agricultural regions on their journey by foot to the city of Maturai. They avoid journey by night, accompanied by the Jain nun Kavunti as they were, lest they should tread unawares on insects and incur other dangers from a dense vegetation rich in fruits and cultivation. They see the farmers and their women - folk engaged in irrigating their fields from rivers and canals, and well-sweeps, and the harvest scenes. They see the water fowls and cranes and ducks and that relentless inhabitant of the water patches of the fields, the water-buffalo, rubbing his irritating back against the haystack. The women work in the fields, to the accompaniment of song and dance, and others decorating the bulls with the flowers of the fields for the animals too co-operate in obtaining a good harvest and recognition is due to them too. Along the banks of the Kaveri until they reach Srirangam they traverse a rich **marutam** region. Later as they advance towards Maturai they come to **palai** or barren region where Kannaki rests in a wayside shrine and watches a shamanistic dance during which an elderely woman shaman declares with prophetic words that Kannaki is the deity of the Southern kingdoms, the chosen goddess of the future of the territory that now constitutes Dravidian India.

On the outskirts of Maturai are the homes of the shepherd clans and here, though there is no opportunity to describe the pastoral landscape, there is description of the life of the shepherd class, their worship, their music and their dance. The mountain region alone remains and the epic the action of which commences on the Eastern shore ends on the Western ridges of the Western ghats. From Maturai, an angered Kannaki as if in a trance walks, oblivious of the landscape around her, to the mountain top and under a **vengai** tree, typical tree of the mountains, she is taken into heaven in a chariot by Kovalan and the gods. It is under a **vengai** tree that she regains her disembodied husband for the

vengai, is the symbolic tree or marital regions, under which the mountain-folks celebrated their ritual weddings.

In the description of these five regions, Nature is not the background which reflects the emotional aspects as in the earlier period but merely factual Nature as it was seen by the actors of the drama during their journeys and during the events which affected them. It is a **Puram** aspect of Nature, but even less **Puram** than the **Puram** poems of the Cankam age. In the **Puram** poems, often nature in a region is eulogized because its beauty and fertility are indications of the ruler's righteousness or greatness, but here the portrayal of Nature is principally factual. There are portends in nature and omnious signs of impending doom, as when the calves cry and the cows tear in the shepherds quarters or as when the Pandyan queen dreams of falling stars and a rain of blood, but these do not affect the main statement of the factual representation of Nature. Nor does the concept that the Vaiai weeps in anticipation of what is to befall the lovers. It is only in the **Vari** and the **Kuravai** lyrics meant for song and dance, that the **Aham** interpretation of Nature occurs, but these sections are deliberate introductions of **Aham** poems in an epic which is eminently a **Puram** genre.

Ilanko has introduced all the regions very factually and this he has been able to achieve because his story occurs in all the three kingdoms, and the heroine goes on foot all the way from Puhar to Vancikkodu. The **Attruppadai** (travel-guide) theme had already made this devise of landscape description a convention. The bard who has been to the cheif recounts in the travel-guide poems the way and the landscape to be traversed, but here Ilanko describes in the narrator's role the actual sights and sounds experienced by his hero and heroine. The anxiety to remain in **terra firma** and to describe of landscape what is actually seen, is consonant with the realism of early Tamil poetry. In **Cilambu** too Vidhyadharas fly through the heavens from one kingdom to another, for one comes with his wife to watch the Indra festival in Puhar, and another accosts the three journeying to Maturai but these air travellers do not function in any manner to describe

landscape. One of them shows his wife the impressive fields on the Kaveri's banks.

The actual description of Nature is one of the most rewarding sections in the poetry of Ilanko. The sections are principally factual, but these are also allusive sections.

The Philosophers

There comes a period after this poetic period in which philosophers become important, and these poet-philosophers use the language of poetry. The **Cilappatikaram** is composed by a Jain monk, the **Tirukkural** by **Tiruvalluvar** containing ethical and moral maxims. To me these two works seem to be a synthesis of the Cankam age. The **Cilappatikaram** has synthesized the landscapes, the culture and life in all the three Tamil Kingdoms, and the **Tirukkural,** the moral and ethical values and the canons of living for **Aham** and **Puram**. One has a literary and historical basis while the other has an ideological basis. **Manimekalai** and other epic works have a religious and philosophical basis, and poetry becomes partly didactic. Buddha himself is named in the **Manimekalai** as the great Pulavar.

Ethical works

This early literature by itself would have been sufficient as a nation's contribution to world literature. But there are other litearary genre in which Tamil litarature has excelled and left behind a large humanistic reputation. Of the ethical works, the **Tirukkural** is so unique that it has outshone all other works. Of scholars of world fame who have read it, there is no one has appraised it so well as Albert Schweitzer, and I shall not tire myself in repeating what he has said in his book **"Indian Thought and its Development".**

> "With sure strokes the Kural draws the ideal of simple ethical humanity................. There hardly exists in the literature of the world a collection of maxims in which we find so much lofty wisdom"

The **Tirukkural** along with the epic **Cilappatikaram** synthesises all the humanism of the preceding epoch.

Bhakti Literature

The output of human love poetry blossomed forth in a succeeding age into poetry of the love of God, and made another contribution in **Bhakti** poetry which both in the extensive nature of the output as well as in its intense **Bhakti** quality and humanism is comparable with the best devotional poetry in the world. The **Paripadal** and the hymns of the Nayanmars and Alwars, so rich and glowing in their devotion to a personal God, has given to the Tamil language a peculiar suppleness and a vocabulary which might entitle Tamil to be called the language of devotion. The **Bhakti** strain has come down to our times in the poetry of Ramalingar, and the **Bhakti** quality of language may be noted even in Subrahmanya Bharati and the Rationalist Bharati Dasan. It can be detected even in the prose of Kalyana Sundara Mudaliyar and of R.P. Sethup Pillai.

The difficulty of translating into other languages the **Bhakti** poetry in Tamil which possesses an exquisite finasse is well known to all those who have attempted to do it. For instance, the well-known verse of Appar commencing with மாசில் வீணையும் மாலை மதியமும் defies all translation. One has to be born a Tamil or be soaked in the nuances of the language of devotion to experience its beauty and its wealth of imagery.

The Saiva Siddhanta Philosophy is another field in which the Tamils have contributed their own thought to philosophic thought and systematisation, and the Tamil Philosophy remains very humanistic in its doctrine of grace. In the following two lectures, I intend expatiating on the humanistic ideals of the classical age as contained in its literature.

THE HUMANISTIC IDEALS

சங்ககாலத்தில் விரிவாகும் ஆளுமையின் இயல்பு

மற்ற நாடுகளையும் மக்களையும் உட்படுத்தி அன்பு பாராட்டி வரும் இயல்பு இருபதாம். நூற்றாண்டில் விமானப் போக்குவரத்தோடு தோன்றியதோர் பண்பு என்று நாம் நினைக்க இடமேயில்லை. பண்டைத் தமிழ் இலக்கியங்கள் தோன்றிய காலத்திலேயே தமிழ்ப்புலவர் இப் பண்பைப் பாராட்டிப் பாடியுள்ளனர். விரைவான போக்குவரத்தோடு பல்வேறு அரசுகளை இணைக்கும் கழகங்களோ இல்லாத அக்காலத்திலேயே ஒரு நாட்டவர் மற்ற நாட்டினரோடு உறவு பாராட்ட விரும்பியுள்ளனர் என்பதற்கு நாம் அடிக்கடி கூறும் இரு செய்யுட்கள் நமக்கெடுத்துச் செப்புகின்றன.

கணியன் பூங்குன்றனார் கூறிய

யாதும் ஊரே யாவருங் கேளிர்

எனும் கொள்கை எல்லா நூற்றாண்டுகளுக்கும் பொருத்தமாகி இன்று உலகத்தமிழ் ஆராய்ச்சிக் கழகத்தின் கோட்பாடாகவும் மிளிர்கின்றது. திருவள்ளுவர் செப்பிய

யாதானு நாடாமா லூராமா லென்னொருவன்
சாந்துணையும் கல்லாத வாறு *(திரு. 397)*

என்னும் திருக்குறட்பா, முன்பினும் நம் காலத்திற்குப் பொருத்தமான அறிவுரையாக விளங்குகின்றது. நாடுகள் பல; மக்கள் பலர். வேற்று நாடுகளின் மக்களையும், தத்துவத்தையும், பண்பையும், மொழிகளையும், இலக்கியங்களையும் நம் நாட்டில் உள்ளவை போல அறிந்திருக்க வேண்டுமாயின் நம் வாழ்நாட்கள் போதாதாதலால், உயிரிருக்கும் வரை அவற்றைக் கற்றுக் கொண்டே இருத்தல் வேண்டும் என்பது உள்ளடங்கும் கருத்தாகும்.

தமிழ் மக்கள் அக்காலத்திலேயே தென்கிழக்கு ஆசிய நாடுகளுக்கும், நடுமேற்கு நாடுகளுக்கும் சென்றிருந்தனர் என்பதை வரலாற்று முறையில் அறிகின்றோம். கற்றோர்க்கு எங்கு சென்றாலும் வரவேற்பு உண்டென்றும் அவர் பல நாடுகளுக்குச் சென்று வந்தனர் என்றும், அந்நாடுகளையும் நம் நாட்டினைப் போலக் கருதினரென்றும் அழகாகப் பழமொழி நானூறு நான்காம் செய்புள் கூறுகின்றது.

ஆற்றவும் கற்றார் அறிவுடையார், அஃதுடையார்
நாற்றிசையும் செல்லாத நாடில்லை - அந்நாடு.
வேற்றுநாடாகா; தமவேயாம் - ஆயினால்
ஆற்றுணா வேண்டுவ தில்.

“ஊர், நாடு, கேளிர்” எனும் சொற்கள் தமிழ்மொழியின் வெவ்வேறு காலத்தில் வெவ்வேறு கருத்துக்களைக் கொண்டிருக்கலாம்; ஆயினும் இம்மேற்கோள்கள் காட்டும் பரந்த ஆளுமையும் (personality) மனித இன நலக் (humanism) கோட்பாடும், இலத்தீன் புலவர் தெறென்ஸ் (Terence) கூறிய “**நான் மனிதன்; மனிதனைச் சார்ந்த எதுவும் எனக்குப் புறமன்று**” எனும் அடியொன்றுடனேயே ஒப்பிடத் தகும். (Homo sum; nil humari a me alioum puter) கோடன் ஒல்போட் (Gordon Allport) எனும் உளநூல் வல்லுநரின் கூற்றின்படி செறிவுடைய முதிர்ந்த ஆளுமைக்கு மூன்று இலக்கணங்கள் இன்றியமையாதவை. முதல் முதல் அத்தகைய மனிதன் என்றும் விரிந்து கொண்டுவரும் ஈடுபாடுகளை வளர்ப்பவனாக இருத்தல் வேண்டும்; பிறருடைய நலத்திற்கும் இன்பத்திற்கும் அவன் எவ்வளவிற்குப் பாடுபடுகிறானோ அவன் தன்னுடைய ஆளுமையை விரியச் செய்து செப்பமாக்குகின்றான். இரண்டாவது, பிறர் தன்னை எங்ஙனம் கணிக்கின்றார்களோ அவ்வாறே தன்னை அறிந்து கொள்ளும் ஆற்றல் படைத்தவனாக இருத்தல் வேண்டும். (self-objectification) மூன்றாவது தன்னுடைய வாழ்க்கைக்கு ஒற்றுமை நிறைவினைத்தரும் வாழ்க்கைத் தத்துவத்தைக் கடைப்பிடித்து நடத்தல் வேண்டும். (unifying philosophy of life-self-unification).

இலட்சியங்களைக் கடைப்பிடித்தும் கற்பித்தும் வருவதால்தான் சமுதாயம் முன்னேறி மக்களுக்கு வேண்டிய இன்பத்தையும் சீர்திருத்தத்தையும் நல்குகின்றது. இலட்சியங்கள் இல்லாத சமுதாயம் பாழாய்ப்போகும் என்னும் உண்மையைப் பண்டைக் காலத் தமிழரும் நன்குணர்ந்திருந்தனர். இலட்சியம் இல்லாதவன் வெறும் யாக்கை என்பதை "**பூட்கையில்லோன் யாக்கை போல**" என்னும் அடியில் புலவர் ஆலத்தூர்கிழார், புறநானூற்றில் நிலைநாட்டுகிறார்.

விரிவாகும் ஆளுமையை உருவாக்கும் நோக்கம் மக்கள் உள்ளத்தில் என்றும் இருந்தால், சமுதாயம் இன்பத்தை அளிக்கும் சமுதாயமாகக் காணப்படும். எவ்வளவிற்குப் பிறர் நலத்திற்காக மனிதன் பாடுபடுகின்றானோ அவ்வளவிற்கு அவன் ஆளுமை நன்கு வளரும். பிறருக்காகப் பணி செய்வதால்தான் ஒருவன் தன்னுடைய வாழ்க்கையைப் பண்புடைய வாழ்க்கையாக்குகின்றான். '**என் கடன் பணி செய்து கிடப்பதே**' எனும் குறிக்கோள் வாழ்க்கையைத் தன்னலம் தேடும் துறையிலிருந்தெடுத்து ஆளுமையை நிறைவாக்கும் பண்பாக்குகின்றது. **பிறர் நலஇயல் (Altruism)** எனும் பண்பு மக்கள் வரலாற்றில் படிப்படியாகத்தான் தோன்றும். நல்ல அறிவு வளர்ச்சியில்லாத சமுதாயத்தில் சொந்த இனத்தாரோடுதான் மனிதன் உறவு கொண்டாடுவான். தன்னுடைய குடும்பத்தையும் தன்சிறு இனத்தையும் (tribe) காப்பாற்றவே முயல்வான். படிப்படியாக அறிவு வளர மக்கள் அனைவரும் எங்கு வாழ்ந்தாலும் தன் இனத்தவரென்றும், எல்லா உயிர்க்கும் அன்புகாட்டுதல் வேண்டுமென்றும் சிந்தனை அவனுக்குத் தோன்றும்.

வெவ்வேறு பண்பாடுகள் வெவ்வேறு காலத்தில் பிறர்நல இயலைக் கற்பித்து வந்திருக்கின்றன. சீனநாட்டில் கி.மு. *604* ஆம் ஆண்டில் பிறந்த லாவோட்சேயும் (Lao-Tse) அவருக்கு பின்பு கொன்பூசியுசும் *(*Confucius கி.மு. *551-479)* தம் காலத்திலேயே இந்தக் கொள்கையை ஒருவாறு தெளிவாகக் கற்பித்துப் பிறர்பாலும் நமக்குப் பொறுப்புண்டு என்னும் உண்மையை வற்புறுத்தினர். ஆனால் பிளாத்தோ, அரிஸ்டோட்டில் போன்ற கிரேக்கத் தத்துவ வல்லுநர்கள்

கிரேக்க குடியினரை மட்டுமே தம் சிந்தனைக்குள் உட்படுத்தி, வேற்று நாட்டினரைப் பற்றிக் கவலை செலுத்தவில்லை. பிறநாட்டார் தம் இலட்சிய அரசைக் கெடுக்காவண்ணம், தம் இலட்சிய அரசின் தலைநகரைக் கடலோரத்திலோ துறைமுகத்திலோ அமைக்காது அன்னியர் செல்லாவாறு பத்துக்கல் கடற்கரையிலிருந்து உள்நாட்டில் அமைக்கவேண்டுமென்று கூறினார். பிராமண தருமசாத்திர நூல்கள் பிராமணர் அல்லாதாரைப் பற்றிக் கவனம் செலுத்தவில்லை. பண்டைக்காலத்தில் அவை கூறியது என்னவெனில், விந்திய மலைத்தொடர்க்கும் இமய மலைக்கும் இடையே உள்ள நிலப்பரப்பே கருமபூமி; முத்தி பெறுவதற்கு அப்பூமியிலே பிறந்திருக்க வேண்டும் என்பதே. தமிழ் மக்களிடமோ, ஸ்டோயிக்வாதிகள் கூறியதுபோல மக்கள் அனைவரும் உடன் பிறந்தாரென்றும், பிறப்போ, சாதியோ, சமயமோ அவர்களைத் தாழ்த்தவோ உயர்த்தவோ வல்லவை அல்லவென்றும் கொண்ட நம்பிக்கை பண்டுதொட்டே நிலவியுள்ளது. இந்திய வரலாற்றின் பண்டைக் காலத்திலேயே இத்தகைய அரிய கொள்கையைத் தமிழ் அறிஞர் கடைப்பிடித்திருந்தனர் என்னும் உண்மை பெரும் வியப்பைத் தருகின்றது. எனவே உலக ஒழுக்க இயலை (Ethics) நன்கறிந்து எழுதிய உலகமேதை அல்பேற் சுவைட்சர் திருக்குறளைப் பற்றி,

“இத்தகைய உயர்ந்த கொள்கைகளைக் கொண்ட செய்யுட்களை உலக இலக்கியத்திலேயே காண்பது அரிது” என்று கூறுவார்.

ஆனால் இத்தகைய கொள்கைகள் திருவள்ளுவர் காலத்திற்கு முன்பே தமிழ் மக்களால் போற்றப்பட்டுள்ளன.

II

தமிழ் இலக்கியத்தை ஆராயும் பொழுது, இப்பிறர் நலக்கொள்கையையும் பிறர் அன்பு உணர்ச்சியையும் முதல் முதல் பரப்புவதற்குக் காரணமாய் இருந்தவர்கள் தமிழ்நாட்டுப் பாணரும் தமிழ் நாட்டுப் புலவருமாம். பாணர்க்கும் புலவர்க்கும் சொந்த ஊரும் நாடும் உண்டு. ஆயினும் அவர்கள் தமிழ் உலகமெங்கும் சென்று

அரசர்களையும் வள்ளல்களையும் மக்களையும் வாழ்த்தி வந்ததால் 'தமிழகம்' என்ற ஓர் ஒற்றுமை உணர்ச்சி உண்டாகியது. அவர்கள் சிறப்பாகக் கருதிய வள்ளல்களும் அரசர்களும் உளர். போர்க் காலத்தில் தம் சொந்த அரசரையும் வள்ளல்களையும் பேணினர். ஆயினும் எங்கு தமிழ் மொழி பேசப்பட்டதோ அங்கெல்லாஞ் சென்று தம் பரிசில் வாழ்க்கையை வாழ்ந்து வந்தனர். புலவர் தூதுவராகவும் நண்பராகவும் தமிழ் நாட்டு மன்னர் இடையில் சென்று போரைக் குறைக்கவும் நீதி வளர்க்கவும் முயன்றனர். எனவே தமிழ் அரசுகளிடம் நட்பும் உறவும் வளருமாறு பாடுபட்டு வந்தனர்.

பெருநிலமன்னரும் குறுநிலமன்னரும் உறவினை வளர்க்கக் காரணமாக இருந்தவை உடன்படிக்கைகளுமல்ல பொது அரசியல் மன்றங்களுமல்ல; அவர்கள் அனைவரும் வளர்த்த தமிழ் மொழியே காரணமாக இருந்தது. அம்மொழி பரவிய நிலம் அனைத்தையும் "தமிழகம்" என்றும் "தமிழ்நாடு" என்றும் வாழ்த்தினர். இவ்வாறு வாழ்த்தியதால் மூவேந்தருடைய சொந்த ஆட்சியோ குறுநில மன்னருடைய சொந்த ஆட்சியோ குறையவில்லை. **தமிழ், தமிழ் ஆற்றல், தமிழ்கெழுகூடல், தமிழ்கெழுமூவர், தமிழ்ப்பாவை, தமிழ்முழுதறிதல், தமிழ் நன்னாடு, தமிழ் நாட்டகம்** என்ற சொற்களும் சொற்றொடர்களும் பன்முறை சங்க இலக்கியத்திலும், சிலப்பதிகாரத்திலும் தோன்றுகின்றன. இச்சொற்கள் தமிழ் அரசரையும் தமிழ் மக்களையும் பெரும்பாலும் குறித்தாலும், தமிழ் இனத்தாரை ஒற்றுமைப்படுத்தும் கருவி தமிழ் மொழியென்பது தெளிவாகும்.

> **தமிழ் தலைமயங்கிய தலையாலங்காலம்** *(புறம். 19, 2)*
>
> **தண்டமிழ் பொதுவெனப் பொறான்** *(புறம். 51, 5)*
>
> **வையக வரைப்பிற் தமிழகங் கேட்ப** *(புறம். 168, 18)*

தமிழ் மூவேந்தரைத் "**தண்தமிழ்க் கிழவர்**" *(புறம் 35, 3)* என்றும், தமிழ்நாட்டினை, "**பொதுமை சுட்டிய மூவருலகம்**" என்றும் *(புறம். 357)*, தமிழ்ப் புலவர் பாடுகின்றனர். பிறநாடுகளைக் குறிப்பிடும் பொழுது

வேற்று நாடோ பிறநாடோ என்று குறிக்காது, மொழிமாறும் நாடு **மொழிபெயர் தேயம்** - என்றே வரையறுத்துக் கூறுகின்றனர். பாணர்க்கும், புலவர்க்கும், இவர்கள் கற்பித்த மக்களுக்கும் இருவேறு பற்றுண்டு; ஒன்று தம் சொந்த மன்னற்கும் மற்றொன்று தமிழ்மொழி பேசும் தமிழ் மக்கள் வாழும் முழுநாட்டிற்கும் ஆகும். தமக்குள்ளே தமிழ் மன்னர் அடிக்கடி போரிட்டனர். ஆனால் வேற்று நாட்டவர் தாக்கும்பொழுது, பன்முறை ஒன்று சேர்ந்து "வடபுல மன்னர் வாட"ப் *(புறம். 52.5)* போரிட்டனர்.

செந்தமிழ்க் காப்பியமாக விளங்கும் **சிலப்பதிகாரம்** இவ்விருவேறு பற்றினை ஆழமான கருத்துடன் காட்டுகின்றது. தமிழ்ப்பற்றும் தமிழ் நாட்டுப் பற்றும் இக்காப்பியத்தில் அழகாகத் தோன்றுவதுடன் ஒவ்வொரு தமிழ் அரசின் பற்றும் பண்பாடும் மிளிர்கின்றன. வடபுல மன்னர் தமிழ் ஆற்றலை ஏளனம் செய்வதைத் தாங்கமுடியாத அரசன், வட மலைமட்டும் படை எடுத்துச் செல்கின்றான்.

அருந்தமிழாற்றல் அறிந்திலராங்கு *(சிலப். 26, 161)*

தென்றமி ழாற்றல்
அறியாது மலைந்த கனகவிசயர் *(சிலப். 27, 189-190)*

வடநில மன்னரின் ஏளனத்தைத் தாங்க முடியாத தமிழ் அரசர் தமக்குள்ளே போர் செய்யவும் பின்வாங்கியிருக்க மாட்டார்.

பாணரும் புலவரும் இயற்றிய இலக்கியம் பரவப்பரவப் பிற தமிழ் அரசுகள் பற்றியும் அங்குள்ள மக்களுடைய வாழ்க்கை பற்றியும் செல்வங்கள் பற்றியும் தமிழ் மக்கள் அறிய வந்தனர்; அகப்பாடல்களில் ஐந்து நிலங்களையும் புலவர் வருணித்ததால் தமிழ் நிலத்தின் பற்று மக்கள் உணர்ச்சியில் இடம் பெற்று வளர்ந்தது. சங்க காலத்தின் வரலாற்றைச் சங்க இலக்கியங்கள் எடுத்துரைக்கும் போர்கள், நட்புறவு, பேரூர்கள், மலைகள், வழிகள் இன்னோரன்ன செய்திகளிலிருந்தே அறிகின்றோம். அரசரின் பெயரும் வள்ளல்களின் பெயரும் அவ்விலக்கியத்தில் இருந்தே நமக்குத் தெரிய வருகின்றன.

அகத்திணை இலக்கியம் பல்வேறு முறைகளில் பரந்த மனப்பான்மையையும் விரிவான ஆளுமையையும் வளர்த்தது. பெரும்பொழுது, சிறுபொழுது, எல்லா நிலங்களின் கருப்பொருள், இவற்றையெல்லாம் கட்டாயமான முறையில் புலவரும் பாணரும் இலக்கியம் பயில்வோரும் கற்றுவந்தனர். தொல்காப்பியர் நிலத்தைப் பிரித்தமுறை உலகின் பிரிவாகவே அமைந்தது.

படுதிரை வையம் பாத்திய பண்பே - (தொல். *948)*

பாலைநிலத்துச் செய்யுட்களில் தலைவன் போர்ப்பொருட்டோ, பொருட்பொருட்டோ, கல்விப்பொருட்டோ, தூதுபொருட்டோ வேற்று நாடுகளுக்குச் சென்றதால் அந்த அந்த நாடுகளைப்பற்றி நினைப்பதற்கு வாய்ப்பு இருந்தது. மலைகளும் கொடிய விலங்குகள் உள்ள காடுகளும், முரசொலி கொட்டும் கடலும் தான் செல்ல முடியாத இடங்களைப் பற்றித் தலைவிக்கு எண்ணம் உண்டாக்குகின்றன.

களவொழுக்கத்திலும் கற்பொழுக்கத்திலும் பிற உயிரொன்றைக் காதலிப்பதாலும் குழந்தைகளைப் பேணுவதாலும், இருவருடைய ஆளுமையும் இன்னும் விரிவாக வாய்ப்புண்டு. புலவர் தம் செய்யுட்களில் தலைவன் போலும், தலைவி போலும், செவிலித்தாய் போலும், தோழி போலும், கற்பனை செய்துபாடுவதால் பிறர் தன்னை எவ்வாறு கருதுகின்றனர் என்று அறியும் பண்பும் அவருக்கு எளிதாக அமைந்திருக்க வேண்டும்.

அன்பின் வாழ்க்கையிலும் பிறருடன் கலந்து வாழும் முறைகளிலும் அல்லது பிறர்நல இயலை வளர்ப்பதிலும் தமிழ்ப் பண்பாட்டின் இன்றியமையாத கொள்கை தோன்றுகிறது. ஆய் எனும் வள்ளலைப் போற்றுதற்குக் காரணம் என்னவெனின் அவன் நன்மையை நன்மைக்காகவே செய்துவந்தான். பிறர் போற்றுவார்களென்றோ வேறு நலன்களைப் பெறலாமென்றோ அவன் நன்மையில் ஈடுபடவில்லை என்பதே.

இம்மைச் செய்தது மறுமைக் காமெனும்
அறனிலை வணிகன் ஆய் அலன் (புறம். *134)*

அவர்களுடைய குறிக்கோள் தமெக்கென வாழா பிறர்க்குரியாளராக வாழ்வதாகும்.

உண்டாலம்ம இவ்வுலகம் என்ற புறப்பாட்டு இந்தப் பண்பை அழகாக எடுத்துக் காட்டுகின்றது. இவ்வுலகம் உண்டு; இவ்வுலகம் உண்டு; இவ்வுலகம் உளதென்பதை மக்கள் அறிவது எங்ஙனம்? இந்திரருடைய அமிழ்தம் கிடைப்பினும் தனிய உண்ணமாட்டார்; புகழெனின் உயிரையும் கொடுத்து வாங்குவர்; பழியென்றால் உலகம் முழுவதையும் பெற்றாலும் செய்ய மாட்டார்கள். இத்தகையராகித் தமக்கென வாழாது பிறர்க்கென வாழ்பவர் உலகில் இருப்பதால்தான் உலகம் உண்டு என்று நாம் தெளிவாகக் காட்டலாம்.

உண்டாலம்ம இவ்வுலகம்; இந்திரர்
அமிழ்தம் இயைவதாயினும் இனிதெனத்
தமியர் உண்டலும் இலரே........
புகழெனின் உயிரும் கொடுக்குவர்; பழியெனின்
உலகுடன் பெறினுங் கொள்ளலர்.....
அன்ன மாட்சிய னையராகித்
தமக்கென முயலா நோன்றாட்
பிறர்க்கென முயலும் உண்மை யானே. *(புறம். 182)*

இவ்வுண்மையையே திருவள்ளுவரும்;

பண்புடையார் பட்டுண்டு உலகம், அது இன்றேல்
மண்புக்கு மாய்வது மன். *(திரு. 996)*

என்றும் கூறினார்.

பிறர்க்காக வாழும் மக்கள் இவ்வுலகில் இல்லையென்றால், நாம் வாழ்வது அரிது, பிறர்க்காக வாழ்வதே உயர்ந்த பண்பும் பண்பாடும்.

பண்புடைமையெனும் அதிகாரத்திற்கு உரை கண்ட **பரிப்பெருமாள்** கூறுவார்; **"பண்புடைமையாவது யாவர்மாட்டும் அவரோடு அன்பினராய்க் கலந்து ஒழுகுதலும், அவரவர்**

வருத்தத்திற்குப் பரிதலும், பகுத்து உண்டலும், பழிநாணலும் முதலான நற்குணங்கள் பலவும் உடைமை".

அரம்போலும் கூர்மைய ரேனும் மரம்போல்வர்
மக்கட்பண் பில்லா தவர் (திரு. 997) என்றும்,

நகல்வல்லர் அல்லார்க்கு மாயிரு ஞாலம்
பகலும்பாற் பட்டன்று இருள் (திரு. 999) என்றும்,

வள்ளுவரே உரைக்கின்றார். திருவள்ளுவரின் கருத்தையும் பிற ஆசிரியரின் கருத்தையும் ஒவ்வொரு தலைமுறைக்கும் ஏற்றவாறு விளக்குதல் நம்முடைய கடமையாகும். சிரிப்பைப்பற்றி, "humour" எனும் பண்பைப் பற்றி 18 நூற்றாண்டுகளுக்கு முன் தமிழ்ப் புலவர் கூறியிருப்பது எவ்வளவு வியப்பைத் தருகின்றது.

மன்னரையும் வள்ளல்களையும் புலவர் வாழ்த்தும்பொழுது அவர்களுடைய வீரத்தைப் புகழ்ந்தேத்துவதோடு, அன்னாரின் கொடை வன்மை, காட்சிக்கெளியராதல், "நீர் அன்னசாயல்" இப்பண்புகளையும் பாராட்டுகின்றனர். இத்தகைய நல்ல பண்புடைய மன்னரும் வள்ளல்களும் இருக்கும் நாட்டில், மலர்களும், தென்றலும், சுனையும், சிறப்பான நறுமணத்தையும், தீஞ்சுவையையும், இன்பத்தையும் அளிக்கின்றன. எங்கும் இனிதாயிருக்கும் தென்றல் ஓரியின் கா்னத்தில் தவழ்ந்து வரும்பொழுது இன்னும் இனிதாக இருக்கும் தன்மையுள்ள சுனை பாரியின் புறம்பில் இன்னும் அதிகமடங்கு தன்மையுள்ளதாகும் (குறு. 19). நெல்லிக்கனியை உண்டபின் தண்ணீரைக் குடித்தால் தீஞ்சுவை நாவிற்குத் தோன்றுகின்றது. ஆனால் தனக்கென வாழாப்பிறர்க்குரியாளன் பண்ணனுடைய சிறு தோட்டத்தில் உள்ள நெல்லிக்கனியை உண்டபின் நீரைக் குடித்தால் இன்னும் பன்மடங்கு அதன் சுவை தெரியும்.

தனக்கென வாழாப் பிறர்க்குரியாளன்
பண்ணன் சிறிகுடிப் படப்பை நுண்ணிலைப்
புன்காழ் நெல்லிப் பைங்காய் தின்றவர்
நீர்குடி சுவை (அகம், 54, 13-16)

அமெரிக்காவில் பிறர்நலஇயலைப் பற்றிச் சிறந்த ஆராய்ச்சி செய்து வந்த Pitrim A. Sorokin என்பவர் ஒரு நூலில் கூறுவது என்னவெனில் மேலைநாட்டுச் செய்தித்தாட்கள் பெரும்பாலும் குற்றவாளிகளையும், தீய செயல்களில் ஈடுபடுபவரும் பற்றியுமே விளம்பரம் செய்து வருகின்றன; ஆனால் நன்மை செய்பவர்கள் பற்றியும் அவர்களின் நற்செயல்கள் பற்றியும் ஒரு சில செய்திகளே தருகின்றன. சமுதாய இயல் ஆராய்ச்சியும் அவ்வாறே குற்றவாளிகளையும் தீயோரையும் நன்கு படித்து வருகின்றது. ஆனால் தூய வாழ்க்கையில் ஈடுபடும் நல்லோரைப்பற்றிப் படிப்பதில்லை. தூயோர் ஒரு சமுதாயத்தின் ஆக்கப் பண்பைக் காட்டுகின்றவர்; அவர்கள் காட்டும் அன்பும், பற்றும் இல்லையெனில் சமுதாயமே பாழாய்ப் போய்விடும்.

III

இதுகாறும் வட வேங்கடம் தென் குமரி ஆயிடை உள்ள நிலப்பரப்பில் விரிவான ஆளுமையின் வளர்ச்சியைக் கண்டோம். ஆனால் தமிழ் ஈடுபாடு தமிழகத்தோடு நிற்கவில்லை. பேரரசர் அசோகரின் காலத்திலேயே தமிழ் அரசுகள் நன்கு இயங்கின. காரவேலனின் கல்வெட்டிலிருந்து *(கி.மு. 165)* தமிழ் அரசுகளின் ஒற்றுமையும் புலப்படுகின்றது. தமிழகம் ஒதுங்கி ஒரு மூலையில் இருக்கவில்லை என்பதற்கு கிரேக்க தூதர் மெகஸ்தினிசும், கவுடில்யரின் நூலும், வடமொழிக் காப்பியங்களும், சங்க இலக்கியத்தில் நந்தர்மோரியரைக் குறிப்பிடும் இடங்களும் சான்று பகர்கின்றன:

மகத வினைஞரும் மராட்டக் கம்மரும்
அவந்திக் கொல்லரும் யவனத் தச்சரும்
தண்டமிழ் வினைஞர் தம்மொடு கூடி.... *(மணி. 19, 107-109)*

வைதிக சமயம் தமிழ் நாட்டில் பரவத் தொடங்கியதும், இமய மலையும், கங்கைப் பேராறும் தமிழ் மக்களாலும் ஒருவாறு வணங்கப்பட்டன. பிராமண சமயம் தமிழ்நாட்டிற்கு வந்த காலத்திலேயே சமணரும்,

புத்தரும் வந்து சேர்ந்தனர். தம் சமய நூல்களில் உள்ள சிந்தனையை வடநாட்டு ஆசிரியர் தமிழில் கூறி வந்தனர். இவ்வாறும் தமிழ்நாடு வடநாட்டுடன் நெருங்கிய உறவைப் பாராட்டி வந்தது.

சிலப்பதிகாரமும், மணிமேகலையும் கூறும் மறுபிறப்புத் தத்துவத்தின் பயனாகத் தமிழ்க் காப்பியமாந்தர் வடநாட்டில் தோன்றினர்; வட நாட்டவர் தமிழ் நாட்டில் தோன்றினர். கண்ணகியும் கோவலனும் கபிலவஸ்துவில் பிறப்பதாகவும் புத்த சமயத்தைக் கடைப்பிடித்து முத்திபெறுவதாகவும் கூறப்பட்டுள்ளது. கோவலனே முற்பிறப்பில் கலிங்க நாட்டரசனின் சேவையில் இருந்ததாகவும், தமிழ்நாட்டில் பிறந்த ஆபுத்திரன் இன்னும் ஒரு பிறவியில் சாகவநாட்டின் அரசனாக இருந்ததாகவும் கூறப்பட்டுள்ளது.

வட இந்தியாவுடன் தொடர்புகள் வளர வளர கங்கையும் இமயமும் அடிக்கடி தொகைநூல்களில் கூறப்பட்டு வருகின்றன. இமயமலை, நீடிக்கும் உறுதிக்கு மேற்கோளாக காட்டப்படுகின்றது; அதுவே **பொன்படுநெடுங்கோட்டிமயம்**; புகழ் விரும்புகின்றவர்கள் இமயக்கோடு போன்ற உயரம் அளவு அப்புகழை நிலை நாட்டவேண்டும்.

> **இமயத்துக்**
> **கோடு உயர்ந்தன்ன தம் இசை நட்டுத்**
> **தீது இல் யாக்கையொடு மாய்தல் தவத்தலையே** *(புறம். 214, 11-13)*

நீண்ட வாழ்க்கைக்கும் பன்மைக்கும் உவமையை குமரி ஆறு, காவேரி போன்ற மணல் நிறைந்த இடங்களைக் கூறுவதுடன் கங்கையையும் இமயத்தில் பெய்யும் மழையையும் உவமையாகச் சேர்த்துக் கொள்ளுகிறார்கள் புலவர்.

> **இமயத்தீண்டிஇன்குரல் பயிற்றிக்கொண்டல் மாமழை பொழிந்த**
> **நுண்பஃறுளினும் வாழிய பலவே.** *(புறம். 34, 21-23)*

சில புலவர்கள் இமயத்தையும் கங்கையையும் தமிழ்நாட்டு மலைகளுடனும் ஆறுகளுடனும் சேர்த்துப் பாடுகின்றனர்.

வடாஅது பனிபடுநெடுவரை வடக்கும்
தெனாஅ துருகெழு குமரியின் தெற்கும் (புறம். *6)*

குமரியம் பெருந்துறை யயிரை மாந்தி
வடமலைப் பெயர்குவை யாயின் (புறம். *67)*

சில வேளைகளில் இத்தெற்கு வடக்கு இணைப்பு போராலும் வெற்றியாலும் வரும் பயனாகின்றது.

பொன்படு நெடுங் கோட்டிமயஞ் சூட்டிய வேம விற்பொறி
(புறம். *39, 14-15)*

பஃறுளி ஆற்றுடன் பன்ம லையடுக்கத்துக்
குமரிக்கோடுங் கொடுங்கடல் கொள்ள
வடதிசை கங்கையும் இமயமும் கொண்ட
தென்றிசை யாண்ட தென்னவன் வாழி *(சிலப். 11, 19-22)*

இன்னும் ஒரு புறப்பாட்டில் இமயமலையே இவ் உலகைத் தாங்குகின்றது. ஆனால் தெற்கில் ஆய் வள்ளலின் குடியில்லையென்றால் உலகமே பிறழும்.

வடதிசை அதுவே வான்றோ யிமயம்
தென்றிசை யாஅய்குடி யின்றாயிற்
பிறழ்வது மன்னோவிம் மலர் தலையுலகே (புறம். *132, 7-8)*

வட இந்தியாவில் தென்னாட்டிற்கு இருந்த ஈடுபாடு, ஒருவாறு வெளிநாட்டுத் தொடர்புகளும் இருந்த காலத்திலேதான், வணிகத்தின் பொருட்டு வெளிநாடுகளிலிருந்து வந்த மக்கள் தமிழ்நாட்டில் வாழ்ந்து வந்தார்கள். இப்பிறநாட்டவர் துறைமுக நகர்களில் தம் இல்லங்களை அமைத்துத் தம் வணிகத்தை நடத்தி வந்தனர். நம் காப்பியங்கள் துறைமுகங்களில் பல்வேறு மொழிகள் பேசப்படுவதைச் சுட்டிக் காட்டுகின்றன. இப் பிறநாட்டவரை **புலம்பெயர் மாக்கள், மொழிபெயர் தேயத்தோர், யவனர்** என்றும் வருணிக்கின்றனர். இருவேறு வணிகம் தமிழ்நாட்டில் நடைபெற்று வந்தது. ஒன்று தமிழ்நாட்டில் உள்ள

பொருள்களுக்கு (முத்தும், பவளமும், மிளகும்); இன்னொன்று இந்தியாவின் கிழக்கே உள்ள நாடுகளிலிருந்து வந்த பொருள்களுக்கு, வங்கத்திலிருந்தும், கடாரத்திலிருந்தும், சாவகத்திலிருந்தும், சீனத்திலிருந்தும் கப்பல்கள் அந்த நாடுகளில் கிடைத்த பொருள்களைத் தமிழ் நாட்டிற்குக் கொண்டு வந்து, அங்கு இறக்கினர்; வசதியுள்ள காலத்திலே அதே பொருள்களை மேற்குத் திசைக்குச் செல்லும் கப்பல்களில் ஏற்றினர். இவ்வணிகம் காற்றைப் பொறுத்து நடைபெற்றது. ஒரு பருவக்காற்றோடு கீழ்த்திசையிலிருந்து கொண்டு வந்திறக்கினர்; இன்னும் ஒரு பருவக் காற்றுடன் மேலை நாடுகளுக்கும் கப்பல்களில் ஏற்றினர். இவ்வணிகம் நடைபெறும் பொருட்டு வேற்று நாடுகளிலிருந்து பெரும் தொகையான மக்கள் தமிழ் நாட்டில் வாழ்ந்துவந்திருக்க வேண்டும். இவர்களுள் பலர் அராபியர், உரோமர், கிரேக்கர், சீனர், மலாயர் ஆக இருந்திருக்க வேண்டும். இத்தகைய வரலாற்று நிலையில், வள்ளுவருடைய **'யாதானும் நாடாமல் ஊராமல்'** என்னும் குறட்பா விரிவான புதிய விளக்கத்தைத் தர வல்லது.

திருக்குறளில் பூட்கைமகன் அல்லது இலட்சிய புருஷன் உடைய இயல்புகள் பல கூறப்பட்டிருக்கின்றன. ஒன்று பிறர் பால் அன்புடைமை-

அன்பிலார் எல்லாம் தமக்குரியர்; அன்புடையா
ரென்பு முரியர் பிறர்க்கு (திரு. *72)*

இல்லற வாழ்க்கையின் நோக்கம் ஈகை, விருந்தோம்பல் போன்ற புண்புகளால் ஆளுமையை வளர்த்தல்.

இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி
வேளாண்மை செய்தற் பொருட்டு (திரு. *87)*

பகைவருக்கும் நன்மை செய்பவன் சான்றோன்.

இன்னா செய்தார்க்கு மினியவே செய்யாக்கா
லென்ன பயத்ததோ சால்பு (திரு. *987)*

பெருமை, சான்றாண்மை, பண்புடைமை, நட்பு போன்ற அதிகாரங்களில் இச்சான்றோன் உடைய இயல்புகள் எல்லாம்

தரப்பட்டிருக்கின்றன, சிலப்பதிகாரத்தில் கண்ணகி, கோவலனிடம் இருந்து பிரிந்திருந்த காலத்திற்கு வருந்துவது விருந்தோம்பல் செய்யும் வாழ்க்கையை இழந்ததால்தான்.

> **அறவோர்க் களித்தலும் அந்தண ரோம்பலும்**
> **துறவோர்க்கு எதிர்தலும் தொல்லோர் சிறப்பின்**
> **விருந்தெதிர் கோடலும் இழந்த என்னை** *(சிலப், xvi 71-73)*

தமிழ் மக்கள் "சான்றோன்" எனப்படும் இலட்சிய மகனைப் பாராட்டிய காலத்தில் இத்தாலிய நாட்டில் உரோமையர் **"sapiens"** (அறிவுடையோன்) எனப்படும் இலட்சிய புருஷனைப் போற்றி வந்தனர். இவ்வாறு உலகின் பல பாகங்களில் ஒற்றுமைப் பண்புகளை நாம் காண்டல் கூடும். உரோமையருடைய **"சாப்பியன்ஸ்"** அல்லது சான்றோன் சமுதாயத்திலிருந்து விலகி, தன் சொந்தப் பண்புகளை வளர்க்க வேண்டும். நடுநிலைமையும், மனம் கலங்காமையும் நொதுமல் தன்மையும் துலக்கமாய்க் கொண்டவன் உரோமைய சான்றோன். அவன் துன்பத்தால் வருந்துவதும் இல்லை. இன்பத்தால் மகிழ்வதும் இல்லை. அவன் பற்றுக்களை அறுப்பவன்; தீயவை செய்யாதவன்.

தமிழ் இலக்கியத்தின் சான்றோன் இருப்பதால்தான் உலகம் இருக்கின்றது. சான்றோர் தம் சான்றாண்மையில் குன்றுவாரெனின் உலகமே தன் தாங்கும் தன்மையில் குன்றும். ஸ்டாயிக் வாதிகளின்படி அவர்களுடைய இலட்சிய புருஷர் ஒரு சிலரே. அச்சிலர் தனிமையாகத் தம் இல்லங்களில் வாழ்ந்து வருபவர். திருக்குறளின் சான்றோரோ பலர். ஒவ்வொரு மகனும் சான்றோனாகுதல் கூடும். அவன் அவ்வாறு ஆவதே கல்வியின் நோக்கம். ஒவ்வொரு தாயும் தன் மகன் சான்றோன் ஆகுதல்கூடும் என்று எதிர்பார்ப்பாள். தன் பிள்ளையைச் சான்றோன் ஆக்குதல் ஒவ்வொரு தந்தைக்கும் கடனாகும். தமிழ்ச் சான்றோன் சமுதாயத்திலே வாழ்ந்து தன்னால் இயன்றவரை சமுதாயத்திற்குப் பல நன்மைகளைச் செய்வான். உரோமையருடைய சான்றோர் அரிதாகவே சமுதாயத்தில் தோன்றுவர்; தமிழ்ச் சான்றோர் பலர் வாழும் ஊரே வாழ்க்கைக்கு இன்பத்தைத் தரும். பிசிராந்தையார் கோப்பெருஞ் சோழனுக்குக் கூறியது போல

ஆன்றவிந் தடங்கிய கொள்கைச்
சான்றோர் பலர் யான் வாழும் ஊரே (புறம். *191)*

கிரேக்க உரோம எழுத்தாளர் தம்முடைய ஒழுக்கத் தத்துவங்களைப் பெரும்பாலும் பரந்து விரிந்த உரைநடை நூல்களாகவே எழுதினர். அத்தகைய நூல்களில் ஒரு பொருளைப் பல்வேறு கோணங்களிலிருந்து ஆராயவும் எடுத்துக்காட்டுகள், கதைகள் முதலியவற்றைக் கொண்டு விளக்கவும் கூடும். ஆனால் திருக்குறள் குறட்பாக்களாக அமைந்துள்ளது. செநெக்கா (Seneca), மார்க்ஸ் அவுரேலியஸ் போன்ற தத்துவஞானிகள் தம் நூல்களின் பல பக்கங்களிலும், பல இடங்களிலும், நேரத்தையும் காலத்தையும் வீண்போக்காது அறத்திலும் மெய்புணர்விலும் ஈடுபடுதல் வேண்டும். ஏனெனில் வாழ்க்கை நிலையாதது என்று வற்புறுத்துகின்றனர். வள்ளுவரோ குறட்பாக்களைக் கையாளுவதால் விரித்து விளக்காது ஒரே அடியில் அதே கருத்தைச் சுருங்கச் சொல்லுவார்.

அன்றறிவாம் என்னா தறஞ்செய்க மற்றது
பொன்றுங்கால் பொன்றாத் துணை. (திரு. *36)*

பிளாத்தோவும், அரிஸ்டோட்டிலும் பல நூல்களில் அரசியலைப் பற்றி விரித்துரைக்கின்றனர். திருக்குறளோ அறுநூறு குறட்பாக்களில் ஆயிரத்தி இருநூறு அடிகளில், அரசியலுக்கும் குடிகளுக்கும் பொருந்தும் நீதிகளைக் கூறுகின்றது, பிளாத்தோ, அரிஸ்டோட்டில் காலத்திலே கிரேக்க நாட்டில் பரவியிருந்த கொள்கைகளைப் போல தமிழ்நாட்டிலும் நல்ல அரசைப் பற்றிய கொள்கைகள் வளம் பெற்றிருந்தன என்பதற்குத் திருக்குறளே சான்று. தமிழ் நாட்டில் பரவிய கருத்துக்களைத் தம் சிந்தனையின் கருத்துக்களுடன் சேர்த்துத் தம் நூலை யாத்திருக்கவேண்டும் திருவள்ளுவர். வள்ளுவர் கூறும் நீதிகளுக்கு மேற்கொள்ளும் வரலாற்று ஆதாரங்களும் சங்க இலக்கியங்களில் நிரம்பக் கிடைக்கின்றன. மக்கள் நலவாதிக்கு உடல் இன்பமும் உண்டு; மனநல இன்பமும் உண்டு. ஆனால் மனநல இன்பமே மேலானது. புதல்வர் மெய் தீண்டியதால் வரும் இன்பம், அன்னாரின் சிறு கை அளாவிய கூழை உண்பதால் வரும் இன்பம்,

அன்னாரின் மழலைச் சொற் கேட்பதால் வரும் இன்பம். இவை புலன்களின் இன்பம். ஆயினும் மனநலம், உள்ளத்தின் உவகை, இவை அறத்தின் நோக்கமும் பயனுமாம்.

அறத்தான் வருவதே இன்பம் *(திரு. 39)*

இருள் நீங்கி இன்பம் பயக்கம் *(திரு. 352)*

மனநலம் மன்னுயிர்க்கு ஆக்கம் *(திரு. 457)*

அரிஸ்டோட்டில் ஒழுக்க உணர்ச்சியை ஒருவனுக்குள்ள இசையைச் சுவைக்கும் உணர்ச்சியொடு ஒப்பிடுகின்றார். இசையை நுகரும் உணர்ச்சி இயல்பாகவே சிலரிடம் மிகுதியாகவும் வேறு சிலரிடம் குறைவாகவும் இருத்தல் கூடும். இசை விரும்புபவன் இசையில் ஈடுபடுவதுபோல ஒழுக்கத்தை விரும்புவன் நல்லொழுக்கத்தில் ஈடுபட்டு அதனால் வரும் இன்பத்தைப் பெறுகின்றான். அறச் செயல்களை மீண்டும் மீண்டும் செய்வதால் அறப்பயிற்சி இயல்பாகவே வரும் என்றார் அரிஸ்டோட்டில். அவ்வாறே ஒழுக்கமுடையவர் மறந்தும் தீயவை செய்ய முற்படார் என்கின்றார் வள்ளுவர்.

ஒழுக்க முடையவர்க்கு ஒல்லாவே தீய
வழுக்கியும் வாயாற் சொலல் *(திரு. 139)*

பிளாத்தோவின் அரசியலில் வகுப்பு வேற்றுமைகள் பல உள. குடிகளை மூன்று பிரிவுகளாகப் பிரிக்கின்றார் பிளாத்தோ: காவலர் வகுப்பு, படைவீரர் வகுப்பு, தொழிலாளர் வகுப்பு. குடிகள் தம் பிறப்பால் இவ்வகுப்புகளுக்கு உரியவராகின்றனர். பொன்னை (பொற் குணங்களை)த் தம் உடலமைப்பில் மிகுதியாகக் கொண்டவர் பொன் வகுப்பில் இருக்கின்றனர் என்றும், வெள்ளியைத் தம் உடலமைப்பில் கொண்டவர் வெள்ளி வகுப்பிற் சேர்ந்தவதென்றும், இரும்பையும் பித்தளையையும் தம் உடலமைப்பில் கொண்டவர் இறுதியான இரும்பு பித்தளை வகுப்பைச் சேர்ந்தவரென்றும், வகுப்பு வேற்றுமைக்குச் சமாதானம் கூற முடியும் என்பர் பிளாத்தோ. வெள்ளி வகுப்புப் பெற்றோர்க்குச் சிலவேளை பித்தளைக் குழந்தை தோன்றக்கூடும்; சிலவேளை பித்தளைப் பெற்றோர்க்கு பொன்கலந்த புதல்வன் தோன்றக்

கூடும். இவ்வாறு மாறுபட்ட குணங்களுடன் புதல்வர் தோன்றுவாராயின் குணங்களுக்கு ஏற்றவாறு அப்புதல்வர் மேல்வகுப்பிற்கு ஏறவும் அல்லது தாழ்ந்த வகுப்பிற்கு இறங்கவும் வேண்டும். இத்தகைய வகுப்பு மாற்றம் அரிதாகவே நிகழக்கூடும். ஆனால் இம்மூன்று வகுப்புகளில் பிறந்தவர்கள் பெரும்பாலும் அந்தந்த வகுப்புகளிலேயே வாழ்ந்து தொழிலாற்றி உயிர் துறப்பர். தொழிலாளர் வகுப்பைச் சேர்ந்தவர்க்குக் குடியுரிமைகள் இல்லை; அன்னார்க்குக் கல்வி உரிமைகளும் இல்லை; ஒழுக்க வாழ்க்கைக்கு உரியவர்களாகவும் கருதப்பட்டிலர். ஒருவன் தன் தொழிலிலிருந்து வருவாய் பெறுவானாயின் அவன் அறநெறி வாழ்க்கைக்கு உரியன் அல்லன் என்பர் அரிஸ்டோட்டில். தமிழ் நூல்களின் மனப்பான்மையோ உலகளவு பரந்துள்ளது. குடிமையையும் குலத்தையும் போற்றினாராயினும், கல்வியையும் உயர்வையும் ஒழுக்க வாழ்க்கையையும் எவர்க்கும் மறுத்தார் அல்லர் திருவள்ளுவர்.

மேல்இருந்தும் மேல்அல்லார் மேல்அல்லர் கீழ்இருந்தும்
கீழ்அல்லார் கீழ்அல்ல வர் *(திரு. 973)*

என்று சாதிக்கொரு ஒழுக்கம் என்பதை மறுத்தார். மேலும் மக்கள் தாம் பிறந்த குடியை உயரச் செய்வதே அவர்க்கு ஆண்மையும் சிறப்புமென்றும் வரையறுத்தார்.

நல்லாண்மை என்பது ஒருவர்க்குத் தான்பிறந்த
இல்லாண்மை ஆக்கிக் கொளல் *(திரு. 1026)*

வகுப்பு வேற்றுமைகளைக் கடந்து மக்கள் அனைவரும் மேன்மேலும் முன்னேற்றம் அடைதல் கூடுமென்றும், அவருக்கு முன்னோரிடமிருந்தும் சூழ்நிலையில் இருந்தும் குணங்கள் சில வந்தடைந்தாலும், மக்கள் தம் முயற்சியால், அத்தீய குணங்களை அகற்றுதல் கூடுமென்றும் வள்ளுவர் வற்புறுத்துகின்றார்.

பொருள் அல்லவரைப் பொருளாகச் செய்யும்
பொருள் அல்லதில்லைப் பொருள் *(திரு. 751)*

மதிக்கப்படாதார், அறிவில்லாதார், இழிகுலத்தார் மதிக்கப்படுவராகச் செய்தல்; அறிவுடையாரும் உயர்குலத்தாரும் அவற்பாற் சென்று நிற்கப்பண்ணுதல், என்பர் பரிமேலழகர் இக்குறட்பாவை விளக்கி.

கி.மு. ஐந்தாம், ஆறாம் நூற்றாண்டுகளில் இந்தியாவின் வடமேற்குப் பகுதியில் பிராமணருடைய செல்வாக்கு நன்கு பரவியிருந்தது. இந்தியாவின் வடகிழக்கிலோ துறவறமே சிறந்த வழியாகக் கருதப்பெற்று எண்ணிறந்த துறவறக் குழுக்கள் அமைக்கப்பட்டிருந்தன. இத்துறவறக் குழுக்களுள் சிறந்தவர் மகாவீரரின் சமணர், புத்தருடைய துறவிகள், கோசலருடைய அசீவகர் ஆகியோராவர். புத்தருடைய அறவுரைகளும் அவற்றை விளக்கிய ஏனை நூல்களும் துறவறமே ஈடேற்றத்திற்கு ஒப்பற்ற வழியென்று வலியுறுத்துவதைக் காண்கின்றோம். சங்க இலக்கியங்களும், திருக்குறளும் இல்லறமே ஒப்பற்ற வழியென்று கூறுவதாகப் பலர் கருதுகின்றனர். துறவறத்தை வள்ளுவர் இணையற்ற வாழ்க்கை நிலையாகக் கூறினாராயினும் இல்லறத்தையே நன்றாக விளக்கி இல்லறமே துறவுக்கும் உறுதுணையாக நிற்பது என்பதை நிலைநாட்டுகின்றார். தரும பதத்துடனும், ஏனைய புத்த நூல்களுடனும் சங்க நூல்களை ஒப்பிடும்பொழுது, புத்த நூல்கள் துறவறத்தின் சாசனமாக விளங்க, பண்டைத் தமிழ் நூல்கள் இல்லறத்தின் சாசனமாக விளங்குகின்றன.

உரோம்பேரரசின் சிந்தனையாளரும் ஏறத்தாழ தமிழ்ப் புலவரைப்போல அதே காலத்தில் ஒன்றே உலகம் என்ற கொள்கையை பாராட்டி வந்தனர். ஸ்டாயிக்வாதிகள் உலகில் ஒற்றுமை உண்டென்றும், மக்கள் அனைவரும் ஒரே குலத்தவரென்றும், எல்லா உயிர்களும் தொடர்பால் பிரிக்கப்பட்டுள்ளன என்றும் கற்பித்தனர். ஒன்றே உலகம் என்ற மனப்பான்மையும் கொள்கையும் முதல் முதல் மேலை நாட்டில் ஸ்டாயிக்வாதிகளால் போற்றப்படுகின்றது. செனக்கா எனும் தத்துவ ஞானி கூறுவார்.

"ஒவ்வொருவனையும், அவனுக்கு எத்தகைய பண்புகள் இருப்பினும், நான் பொருட்படுத்தி அவன் மகன் ஆதலால் போற்ற

வேண்டும். எல்லா மக்களின் நாடுகளும் என் தாய் நாடு என்றும், என் நாடு எல்லா மக்களுக்கும் தாய் நாடு என்றும் நாம் கருதல் வேண்டும்.

மார்க்கஸ் ஔரேலியுஸ் எனும் பேரரசர் கூறுவார் "நான் பகுத்தறிவும் கூட்டுறவும் உடையவன். நான் அன்டோநீனஸ் ஆதலால் உரோமுக்கு உரியவன்; நான் மனிதன் என்பதால் உலகிற்கு உரியவன்."

இவ்வாறு உலக மாந்தரின் ஒற்றுமைத் தன்மை மிகவும் அழகாகக் கூறப்பட்டுள்ளது. மக்கள் அனைவரும் மக்கட் தன்மையை வளர்க்கவேண்டுமென்று எழுதப்பட்ட நூல் திருக்குறள். "திருக்குறளில் தமிழ்" என்னும் சொல் ஒரு முறையேனும் தோன்றுவதில்லை. எனவே "மக்கள் அனைவரின் புலவர்", "உலகப் புலவர்" என்று போப் அய்யர் திருவள்ளுவரைப் போற்றுவது மிகவும் பொருத்தமாகும்.

மக்கள் அனைவரையும் ஒரே குலத்தவர் என்று கருதுவதோடு உயிர்கள் அனைத்தையும் மக்களோடு சேர்த்து ஒரே குலத்தவை என்று கருதும் பண்பும் திருக்குறளுக்கும் ஸ்டாயிக்வாதிகளுக்கும் பொதுவான ஒரு நம்பிக்கை. மார்க்ஸ் அவுரேலியஸ் கூறுவர்:- "பகுத்தறிவு இல்லாத விலங்குகளையும் ஏனைய உயிர்களையும் பெருந்தன்மையோடு நாம் நடத்துதல் வேண்டும்".

உரோமர் எழுதும்பொழுது "நாம்", "நம்மவர்" என்ற செருக்கோடு உரோமரைக் கருதியே எழுதுகின்றனர். ஆனால் வள்ளுவரோ எல்லா உலகிற்கும் எல்லா மாந்தர்க்கும் பயன்படும் முறையில் தமிழோ, தமிழ் நாடோ என்ற குறிப்பேதும் இல்லாமல் உலகெல்லாம் தழுவுவதற்குரிய பான்மையில் தம் நூலை யாத்துள்ளார்.

இறுதியில், அன்பர்களே, திருவள்ளுவரின் கூற்றுடன் இவ்விரிவுரையை முடிக்க விரும்புகின்றேன். விரிவாகும் ஆளுமையைப் பற்றி ஒரு சிறு உண்மைகளைக் கண்டோம். திருவள்ளுவரோ இரண்டு அறவுரைகளில் இந்த இலட்சியத்தை எவ்வாறு அடையலாம் என்று காட்டியுள்ளார்.

உள்ளற்க உள்ளம் சிறுகுவ *(798)*

என்றும்,

உள்ளுவ தெல்லாம் உயர்வுள்ளல் *(596)*

என்றும், கற்பித்துள்ளார்.

THE HUMANISTIC SCENE

Moralists and ethical writers of every epoch have sought to personalize or hypostatize their ideal in drawing a picture of the person who represents the fulfilment of their ideals. Thus Confucius spoke of his ideal the Chiin Tsu; Plato spoke of the philosopher-statesman and Aristotle of the magnanimous man; English writers of the period of the Renaissance of the Governor or cultivated country squire. The Latin writers, contemporary of our classical age, especially the Stoics spoke of the Sapiens or Wise Man just as the Tamil poets speak of the *Sanroon*.

Humanism as a philosophy is opposed to Naturalism and Absolutism. It designates the philosophic attitude which regards the interpretation of human experience as the primary concern of all philosophising and makes use of human knowledge for this purpose. It us also an attitude of mind which attaches primary importance to man and to his faculties, his affairs, aspirations and well being . It may be theistic or non-theustic. Early Tamil humanism, by and large, is theistic though texts may be found in which the theistic element is made subordinate to the development of all human faculties and the achievement of man in this life.

Tamil humanism requires the existence of humanists in every town and village, and the word that connotes humanism is more or less the same word that denotes culture, namely, *panpu*. It is because there are several persons who possess the quality of humanism that the world exists and becomes a livable place.

> Panpu udayaar pattundu ulaham; ahtinreel
> manpukku maivatu man (TK 996)
>
> Does this world really exist? If it does, it is because
> therein live persons who if they came by even
> divine nectar would not consume it, selfishly alone;
> they bear ill-will towards none; they fear

not nor quail before that others fear; they
waver not. With ideals of striving not for their
own good but the good of the rest of men they live-
hence one may believe the world exists,(Puram 182)

These learned humanists, if they were to diminish in their humane qualities, the world would not be able to sustain itself.

Saanravar saanraanmai kunrin innilamtan
taankaatu manno porai. (TK 990)

The mother has greater joy and takes greater pride, when the son is called *sanroon* than when she was told that a man-child had been born to her. (TK 69)

You will remember the poem in *Puranaanuuru* (191) where the King Koopperuncoolan meets the poet Pisiraantayaar for the first time, and wonder how he has heard of him for a long time and would expect the poet to have grey hairs but finds none. The reply of the poet is well worth remembering. The poet adduces as one of the reasons that in his native place there are several *sanroon* of a balanced judgement.

"If you query me as to how you have heard of me for several years but you find no grey hairs on meeting me, it is because my life had great qualities and my children are wise. My subordinates see eye to eye with me; my king rules justly, and above all, in my native township there are several wise men *(sanroon)* who are distinguished by their great qualities and who have subdued their senses".

ஆன்றவிந் தடங்கிய கொள்கைச்
சான்றோர் பலர்யான் வாழுமூரே (*Puram* 191)

Whether the land be fertile or arid, whether the land be high or low, we call that land blessed and happy where there are good men. The land by itself has no attribute of goodness. All the goodness comes from the good inhabitants of the land itself (*Puram*

187). In such a land, the king should realise that neither food nor drink constitute the life of the State. The king should be aware that he himself is the life of the State (*Puram* 186).

Where the humanists live, the land is very fertile; the rains fail not; the rivers do not run dry, and they obtain the kind of righteous king whom they deserve. In a climate where aridity and failure of the seasonal rains could cause great unhappiness to all living beings, it is understandable that Tiruvalluvar has a decade of verses on "Rain" and that the rivers are constantly portrayed in early Tamil literature as spouses of the kingdom, who fail not even when the rains fail.

Family Life

The humanistic trend can be seen in the manner in which family life is emphasised and said to be superior to the life of a *sannyasi* in single blessedness. Family life is the true *Aram* or *dharma*, and it is because the family exists that the gods are propitiated; the *sannyasis* or those who have renounced the world are feed; relatives are looked after; sacrifices are offered on behalf of those who have departed this life (TK 45, 49, 43). Such an outlook concerning the family and the joy of having children and the inclusion of the third part, or *kamattuppal* in the *Tirukkural*, is a striking example of the insistence on the humanistic element in Tamilian thought. These attitudes are very different from the attitudes that were prescribed in India by Aryan thought in which renunciation and life-negation obtain prominence.

A home must have children where there prattle sounds to parents sweeter than the lyre of the flute, and where their infant behaviour causes amusement and laughter.

"Even though they be wealthy and dine with several guests, life would seem meaningless to those who do not have children who with their toddle extend their little hands, smear themselves with rice and scatter the rice about where they eat" (*Puram* 188).

The son's duty is so to live as to make people say "What a fortunate father and what penances must he have done in order to deserve such a son"; for a son to have to his credit achievements superior to those of his father, is the greatest joy of the father himself (TK 68, 70).

Within the family, the wife's qualities and the husband's qualities, their mutual love and respect are outlined with a great deal of common sense. The purpose of marriage is to provide the opportunity in a new home to offer hospitality to relatives, friends and strangers. In the *Cilappatikaram,* Kannaki mourns the separation from Kovalan because she has lost the opportunity during the years of separation of providing this hospitality. The texts which speak of liberality, of culture and of domestic life emphasize this liberality and a *Puraṁ* poem (189) states categorically செல்வத்தின் பயனே ஈதல் which may be translated as "The purpose of wealth is liberality." This liberality is first extended to the family relatives *(சுற்றம், ஒக்கல்)* who are seen as providing strength and endurance to the family unit. The loyalty of each Tamil moves in everwidening circles of affection including the kingdom in which he lives, next to the Tamil country as such, then to India and the world community. These everwidening links help the citizen to develop in himself altruistic attitudes, and this altruism is one of the principal aspects of Tamil humanism.

In fact, this altruism is necessary for society in order that society may be happy and content. Among sociologists the late Pitrim A. Sorokin published a very interesting book titled *Altruistic Love* in which he says that Western society through its newspapers and publications study sub-social elements like the criminal and the maniac, the enemies of settled society, but it does no studies of person who are positive types of human beings like the saint and the altruists. It is the positive types like the saint and the altruist who release a great deal of "love energy" without which there would be a great deal of hate and strife. He says further "whatever the form in which these masters of 'love'

production appear, be it religious or non-religious, a minimum of such apostles is as necessary for any creative and happy society as is a minimum of experts in the production of vital material goods".

Tamil humanism found this positive type in the ideal of the *sanroon,* and did not tire of praising this positive ideal who contributed to the stability and happiness of society.

Society

Society requires a great number of these altruistic persons, and it was insisted that even altruism and liberality to be praiseworthy, the wealth should have been created through one's own efforts. It would not do to use ancestral or inherited wealth. It is said that the Inca kings had a custom of abandoing their palaces when the ruling king died. Every king had to build his own palace. Similarly the Tamil hero, or ideal had to create his own wealth and be liberal with it. The early Tamil poems not only speak of the three great kings of the Tamil country as having been munificent and liberal, but also of the minor kings and ideal men as having been extremely liberal even to the point of becoming poor because of their liberality.

The function of the humanist in society apart from becoming an inexhaustible source of liberality, was to give leadership because people would give adherence to what the *sanroon* did or said. This leadership is mentioned in the places where the discourse is about kings and minister but apply equally to those who gave leadership by being patrons of poets and bards. Of such a leader of society, it was required that he be educated, and had all the requisites of a character which knew the opportune time and place where he would exert his influence. As Cicero and Seneca advocate, the leader is to be master of eloquence and cultivate friendships.

The purpose of wealth is almost exclusively to raise to wealth and happiness those who were not wealthy. It is incredible that

two thousand years ago the author of the *Tirukkural* could write so lucidly and forcefully about the distribution of wealth. He says that the purpose of wealth is to serve those who are needy and deserving:

தாள்ஆற்றித் தந்தபொருள் எல்லாம் தக்கார்க்கு
வேளாண்மை செய்தற் பொருட்டு (TK 212)

This does not refer only to king and princes, but as Manakkudavar says in his introduction to the chapter on liberality, this liberality should be exercised in proporation to one's own means and the needs of the needy. Those who could exercise liberality without thinking of their resources, in an unlimited manner because their resources are unlimited, are compared to the village well-spring, and the tree with ripe fruits in the middle of the village- both of which serve everyone who has access to them. Wealth should give a helping hand so as to equalize people.

பொருள்அல் லவரைப் பொருளாகச் செய்யும்
பொருள்அல்ல தில்லைப் பொருள். (TK 751)

Persons whom the world despises because of their lack of wealth, should be enriched so that they too might become respectable members of society. Today, we have aid given by the developed nations to the developing nations or the third world.

பொருள்என்னும் பொய்யா விளக்கும் இருள்அறுக்கும்
எண்ணிய தேயத்துச் சென்று. (TK 753)

Wealth like a lamp can be utlised to destroy darkness in any country in which it is used. Commentators may not be as expansive in their interpretation as the text is, which by darkness can mean, ignorance due to lack of education, the darkness caused by under-nourishment, and protein deficiency. A classic should be reinterpreted for every nation, and *Tirukkural* is such a classic which is perennial in its wisdom and lends itself to reinterpretation for every age and generation.

This active involvement of the humanist within society is in direct opposition to the attitudes of other philosophies during the comparable period. The Dharmasastras do not have any use for those outside the Brahmin castes; the Chinese looked upon the foreigners as 'devils' and the Roman stoics held that their wiseman should keep aloof from society and cultivate mental calm and peace so that he might develop his own mind and cultivate stoic virtues. Whereas ideals of other ethical writers have to stand aloof from society, the Tamil ideal is fully immersed in society, and is a recognized leader of society.

Laughter

A modern English poet says;

From quiet homes and first beginning
Out to the undiscovered ends
There's nothing worth the wear of winning
But laughter and the love of friends.

Friendships and laughter are two other attributes of this humanism. We find the poets and bards in most intimate relationship with kings and other patrons, and are familiar eough to upraid them to their face if they have gone wrong. The *Tirukkural's* decades on Friendship, on Familiarity, on Bad Friends deserve to be studied as a treatise on Friendship such as Cicero's De Amictia. Friendship is like a literary classic. Every time you read it or study it, it gives you a new and greater joy. Of these chapters, one finds illustration in the *Puram* poetry of the classical period. One poet upraids a king for having chosen to fight another. Another poet castigates a king for having abandoned his wife and for living with another. The life of Avvaiyaar, of Kapilar, of Paranar show how they moved with kings but did not lose the common touch.

The insistence on smile and laughter shows the peace and joy that the *sanroon* has within him. Anger is a great enemy of

this optimist mood that the wise man should cultivate. To those who cannot laugh because of their own wickedness, it must seem to be dark even amidst the blaze of noon.

நகல்வல்லார் அல்லார்க்கு மாயிரு ஞாலம்
பகலும்பாற் பட்டன்று இருள். (TK 999)

I do not know it in all ancient literature, there is such a verse concerning the indispensability of laughter. Laughter, Liberality, Pleasant Language, and not despising anyone, are indispensable attributes of a good and great man (TK 953).

The Negative Personality

Moralists tend to delineate the character of a positive personality by portraying the negative features of a negative personality. For instance, if there are verse concerning true friendship, there might be other verses concerning a disloyal and wicked friend. Similarly while drawing the figure of a wise and good man, the poets have verses also on the vile man and his character. There is a verse which is probably the most ironic in all literature that vile men resemble men only in external features and that in all the world there is no such similarity.

மக்களே போல்வர் கயவர் அவர்அன்ன
ஒப்பாரி யாம்கண்ட தில் (TK 1071)

Vile men are also like the gods, because they also act as they please (TK 1073). Their conduct is always inspired by fear. While the wise man is susceptible to words and proceeds to action on mere advice, the vile man in order to be coaxed has to be crushed like sugar cane, and forced into action.

சொல்லப் பயன்படுவர் சான்றோர் கரும்புபோல்
கொல்லப் பயன்படும் கீழ். (TK 1078)

Along with laughter, one has to consider the banquets and prandial festivities that accompanied some victory or some event of importance, or the visit of a friend. This aspect of humanism, of

enjoyment and good cheer is also important in assessing the *weltanschaung* of social group or of society in general.

Initiative and self-sufficiency are also marks of this humanism. The man relies on his efforts even to overcome the effects of *karma* and may be able to supersede them. He must work constantly, and there is nothing in this world which he is not able to achieve provided he has the determination and the perseverance to utilise his powers for the achievement of his ends. He should not leave it all to Fate or the pleasure of the gods.

தெய்வத்தான் ஆகா தெனினும் முயற்சிதம்
மெய்வருத்தக் கூலி தரும். (TK 619)

ஊழையும் உப்பக்கம் காண்பர் உலைவின்றித்
தாழாது உஞற்று பவர். (TK 620)

By these efforts he could overcome whatever difficulties lie in his path, even if they rise against him like a flood. (TK 622)

The education of the humanist is first in the family in which it is the duty of the father to make his son a *sanroon.* It is education which gives the humanist his hall-mark of distinction, and his education is proportionate to the efforts he puts in. The meeting of life humanists in the courts of kings and chieftains and their discussions are their sources of pleasure. Such meetings originate the desire to meet again as early as possible:

உவப்பத் தலைக்கூடி உள்ளப் பிரிதல்
அனைத்தே புலவர் தொழில். (TK 394)

But even here, the humanist's sense of outwardness and exteriorisation is such that he is impelled to go deeper into learning because with its exposition, he is able to make others take pleasure in his research and communicate this pleasure to others.

தாம்இன் புறுவ துலகின் புறக்கண்டு
காமுறுவர் கற்றறிந் தார். (TK 399)

There is also a lighter touch to this humanism. It consists not only in the grave discussions of poets, but also in the feasting of poets and patrons and soldiers and their chiefs, and the wealth of the cities and palaces which were distributed to poets.

The cities of which are favoured with the longest poetical descriptions are Kaveripoompattinam, Maturai, Kanci, Vanci, Eyilpattinam and Karur.

Khaberis Emporion was the city, the harbour city par excellence, the *pattinam*, and in the *Pattinappalai*, is the poem of the city in which after the description of the city, its trade, and its resources and wealth, and the gracious life of its inhabitants, the lover says that even if he should receive all the city's beauty and wealth, he would not forsake his beloved. In the description of Puhar given in the *Cilappatikaram* one could draw a plan of the city which was rectangular in construction, and was divided into two great sections with the royal square and chariot drive or avenue in the centre. There were also various sections or quarters for persons following various occupations but there were also various squares for the different *'bhutams'*; protectors of the city. Prominent in the description is the harbour, as the source of its wealth, and the quarters of the wealthy indigenous merchants and the foreign merchants. For the sustenance of the city and its daily food, the foodshops get a comprehensive list, and the artisans and minor trades. In the wealthier part of the city, the jewellers, dancers, and florists are mentioned. That music and, dance formed prominent parts of the aesthetic life of the city is clear from artistes being mentioned, as inhabiting the poorer as well as the wealthier sections of the city. The religious life of the city is taken care of by the priests and monks of *vedic* and *non-vedic* religions.

These are not just conventional descriptions which the poet of the *Cilappatikaram* gives because when it is his turn to describe Maturai, the merchandise and merchants he describes are very different, and such as we should expect in an inland city which

was the capital of a kingdom the exports and imports of which were very different. It is perhaps also a studied attempt not to repeat the list of merchandise already given in the description of the city of Puhar. Being an inland city by a river, the moats and the forest defences are of more importance, and hence the poet lists the various types of defence machines which weare used, and how entry into the city was controlled. Armour gets detailed mention, as also the kinds of pearls, precious stones and gold. The city plan of Kanci has been greatly praised. Every time one thinks of the Tamil City, one regrets the absence of greater archaelogical work in these cities. Excavations conducted in Kanci (62-63) have revealed Roman rouletted and amphorae wares in this city, all of which is encouraging. One would like to see a study on the Tamil City, and certainly a reading of Fustel de Coulanges and his Ancient City reveals very interesting possibilities for such a study.

No serious suggestion has been made concerning the population of these cities. Kanci was six miles in circumference, it is said, and the suggestion has been given that Palaesimundus in Taprobane had 200,000 inhabitants. The picture that one gets from literature is one of busy jostling crowds. In *Cankam* culture, though the people of the city take to fresh air in gardens and parks, they seem to have enjoyed water sports, and bathing in river, sea and lake. The picture given in the *Paripatal* collection, which receives some confirmation also in the *Cilappatikaram* is one of immense wealth and sophisticated forms of enjoyment in boats and rafts built for the express purpose of enjoyment on the water. The manner of transport for city people were the same as in the rest of India and Ceylon, chariots, carts, palanquins, and mules. The Tamil word for mule literally could be interpreted to mean 'The donkey on which the king rides'. The commentator gives the Sanscrit equivalent, *Arasavahanam* and one is left to wonder if there is a close connection between the mule and royalty.

Foreigners

The contact with foreigners enhanced this humanism. In the descriptions of the Tamil city, the foreigners are especially noted partly because they contributed to the wealth of the kingdoms. The Yavanas live by the waterfront in palaces which obstruct further view, and their wealth knows no decline; the streets in front of their houses are well lit all through the night and into the early hours of the morning. Sailors and merchants speaking several languages live in peace together, near the harbour where the merchandise from abroad is heaped in endless rows, and different types of flags denote which kind of merchandise is available where. Pennons must have formed the means of identification in these cities, pennons on the ramparts, pennons on the chariots, pennons to mark the different booths of philosophers, pennons to mark the different kinds of merchandise and even toddy shops and food shops. The Yavanas are also in the citadles and in the war camp as engineers and guards and are said to speak an unknown and harsh tongue, and have a hard and cruel look. It is strange that no allusions are made to their complexion and colour of skin, but only to the fierce look, the different language, and their being covered with leathern coats-probably an allusion to their military dress. A great number of foreigners speaking different tongues are also found in the market place and the shopping streets of Maturai. The statements that Ceran punished the Yavanas by tying their hands, and pouring oil on their heads, and that the Ceran crossed a Yavana territory on his way to the Himalayas yet remain unexplained, but in the light of the Peutinger tables and the Temple of Augustus marked there, it is not improbable that there were some territories or concessions given to Romans or Alexandrines on the west coast.

We obtain glimpses of the life of the everyday life of the city folk. As the East prepared for the sunrise, the maids in the home lit the lamps, strew grain as part of the morning worship,

washed and cleaned the entrance to the house, and worshipped the rising sun. They heard the customary morning sounds all of which together seemed to resound like the sound of the ocean; the sound of the tambour matinal of the palace and of the temple, and the sound of the white conch from the temples of Vishnu, of Siva, of Baladeva and of Murugan; the sound of the morning recitation of the Vedas, the murmur of prayer fill the morning with their sounds. There was then the trumpeting of the elephants and the neighing of the horses which could not be ignored in a capital and fortified city. The ascetics and the poor went to the riverside and to the tanks and wells for their morning ablutions while the wealthy had their ablutions at home. The description of the bath of Madhavi mentions the scents, perfumes and astringents which she used. The commentator here and in other similar places enumerates the cosmetics, and may of the names are place names – names of countries within India or outside where they were produced or from which they were obtained.

Food and Drink

The material culture of this period is no less interesting. The staple food was rice in various forms, boiled in milk and taken with curd by those who avoided meats. In coastal villages, fish fried, dried, and boiled are mentioned, but both in the case of vegetarian and non- vegetarian food, the taste of tamarind was predominant, as it yet obtains in Tamil homes in the Tinnevely District of Southers India. The *Cilappatikaram* and the *Tirukkural* naturally recommend vegetarian and milk diets, but the anthologies are full of allusions to hard eating of meat and hard drinking of intoxicating liquor. There is mention of various kinds of meat preparation, a fatty preparation of fried meat and rice like *bryani,* the meat roasted over an open fire, and chunks of meat roasted on a spit like kebab. The meat relished was mutton (young goats), rabbit, the wild boar, turtle meat, venison, iguana, and fowl and birds. Many interesting details concerning the feasting which used to follow the visits of bards or a victory over a rival clan, are

to be found all over the anthologies, but especially in the *Purananuru.* The meat is to be eaten till the mouth turns read, and the tongue tires of mastication (*Puram* 364).

Pepper seems to have been used largely for condiment and probably it is from the use of pepper that the word *curry* has come which, according to some, is the greatest contribution made by India to world culture.

The use of fermented liquor obtained very greatly among the warrior classes. Women seem ot have been bar maids, and if accounts were not settled in time the bar maid would refuse toddy to her dafaulters whereupon they would just go to the nearest village to plunder the cattle and pay her for their drinks.; The drunkard's journery is described as a pilgrimage to the toddy shop. After the long carousals, the warriors would be found "under the table". One chief is praised for his fondness for warriors who acquitted themselves with honour in battle; he would give them to drink from his own vessel.

There are passages which describe the drinking in goblets of gold of wine brought by the *Yavanas.* Wine was one of the imports from the West mentioned by the *Periplus* and the examination of the amphorae pottery found at Arikamedu revealed that it was a kind of resin wine, the inferior type meant for export. It is said that the wine used to be drunk with bites of ginger which used to be strung into the garlands of flowers which they wore.

Dress

People were lightly dressed, and among the working classes, it was then as now a bare minimum. As the home of cotton, the Tamil country produced cloth for home exemption as well as for export. The cloth worn around the waist both by men and women was known by names which meant that it had been cut from a long piece (*tuni, tundu, aruvai*). The colours most fancied were red, blue and white. The wealthier folk used a very find type

of cotton which is compared to white smoke or the slough of a snake, or the web of a spider. Similarly the silk which was known as *tukil* was extremely fine as the *Periplus* points out, and is also compared by the poets to the white vapour which rises when milk is boiled and to the fine sheet of spray of a waterfall. The silks were transparent. The indulgence in sandal paste by both men and women, and the fondness for cosmetics is well known. *Kalingam* was a kind of silk which was popular, and probably came from the Kalinga region, and **Kalagam** was a kind of black or blue silk which was imported from South East Asia and probably originated in China.

Salt seems to have been a commodity of great value. The Latin 'Salary' is said to come from salt, because salt was given in exchange for work. Similarly the word *coolie* which has come to mean a labourer, or one earning daily wages, originiated from the word *Koolam* or grain which was given as payment for work. Similarly, the word *sampalam* comes from *sampu* a kind of rice, and **madu** for 'wealth' originated from cattle wealth.

Education was with parents and then with teachers who taught general subjects like grammer, literature and arithmetic. There were others who were probably specialists in branches like astronomy and music. As the adolescent reached the age of marriage, it is courtship which becomes a widely sung theme for bards and poets. Of the rites of actual marriage ending the period of courtship which is named *Kalavu* and even *marai,* there are three accounts, two in the *Aham* 400, and one in the *Cilappatikaram*. The three seems to be complementary within themselves. In the poetry of the *Kurinci* region, marriage is said to be formed under the shade of the *vengai* when in full bloom. This again is a poetic convention. I feel; the retention of a previous period. But in the cities, the day on which the moon was free from inauspicious stars was chosen; the Rohini asterism was considered most suitable. The ritual bathing of the bride was done

in the early morning. Water with paddy grains and petals of oleander was used. Four elderly women with children bathed the bride and dressed her. A white thread to which *vahai* leaves and the fragrant tuber of the *hiralli* grass was also worn, but there is no indication as to where it was worn. The father gave away the bride, mentioning her by name and elderly women with sons blessed the birde "May you always be pleasing to your husband".

The material side of the culture and prandial gaiety is evident in a large part of the *puram* literature. For instance the 364th poem of *Purananuru* reads:

Come, Warrior Chief, lets make merry
Let's eat and drink, and be generous
to those expressing their want.
Let the bardess be rewarded with garlands
Which fade not,
The bard with fire-like lotuses which bloom not
in tarns.
Let them feast on black goatlings roasted on
red fires
And chunks of spicy meat
And drink deep
So that their tongues sing well, indeed.
Such scenes will be rare, O Chief,
When it is out turn to reach the vast burial
ground of urns,
Where ancient trees split the earth with roots
And from their arboreal haunts
The male owls hoot
that the days pass.
(garlands which fade not – garlands of gold
lotuse which bloom not in tarns – lotuses of gold).

The material culture of the Cankam Age as well as the poetic conventions existing at that period, show Tamil culture as

developing in close touch with Nature. The fact that all poetry had to have Nature as the backround is the proof that Tamil humanism developed with an identification of human nature with Nature. The involvement of the people extended itself not only to song but also to dance, and the involvement in religious and secular dancing is old as Mohenjo-daro itself as evident from the bronze figure of the dancing girl and the stone torso which must have had moving arms in its shoulder sockets.

I should like to end this lecture with two poems, one of which assures heavenly bliss to warriors and another describes a herioc mother who having lost her husband and her brother in battle does not hesitate to send her only son to the fray. These two poems illustrate the heroism that was also characteristic of this age.

Listen *pulaya,* who sounds the drum
And berates it with drum sticks
Even though the arrows strike their bodies
thick as shafts of monsoon rain
And the spears pierce thick as carps in the fields
And the herioc elephant with its golden face-mask
Charges with its shining tusks and tramples them underfoot
They run not from the battle,
To such men of valour, why bestow as booty a region
with rice-fields
Where haystacks dominate and where in the long lakes
The Valai fish turn on their sides as they sail
Their reward will be the spotless damsels
In the world of highest heaven
There comes the army of the enemy king
Watch from here the progress of the battle (*Puram* 287)

The Imagination fails; great is her daring
Worthly of the old warlike clan.
In an earlier battle

Her brother died the victim of an elephant charge.
In yesterday's encounter
Her husband fell defending herds of cattle.
Today
On hearing the battle drum
She, beside herself with joy
Dressed him in white
Gave a spear in his hand,
Oiled and combed his spread out hair
And sent to battle her only son
Saying "Hurry forth to the fray". (*Puram* 279)

APPENDIX

SUMMARY OF LECTURE II

The desire to regard all men brothers is not a desire that appeared in the twentieth century with the jet age. Centuries ago when there were no international associations, men felt that there should be a recognition of the fraternity of men. The Tamil poets expressed the brotherhood of all men in the same manner as the Stoics did. For instance the Tamil verse

"Every country is my country
Every man is my kinsman"

and other similar lines envisaged a fraternal relationship with the rest of the world. Such lines reminded one of Terence and his "Homo sum; nil humani a me alienum puto"

Gordon Allport states that for the development of a mature personality there were three requisites, the expending self, self-objectification and a unifying philosophy of life. These ideals were found emphasised in the ancient classics of the Tamils. The Altruistic ideal ensured a happy life and a complete and developed personality.

While Plato and Aristotle were primarily occupied with the Greek city-states and considered the rest of mankind as "barbarians", and the Brahmin Dharmasastras limited salvation to those who were born between the Himalayas and the Vindhyas, the Tamil classics were much more liberal, and did not deny salvation or education to any class.

In the development of Tamil humanistic ideals, Tamil trade with the Roman Empire and with China and Malaya and countries to the East of India, was an important factor. Another important contribution was made by the poets and bards who criss-crossed the Tamil country and brought about a consciousness of Tamil unity. With trade and with the introduction of Jainism, Buddhism and Brahminism, North India came into the purview of Tamil poesy.

Disinterested service and altruistic love were greatly emphasised in Tamil humanism. For instance the chief Ay is said to have done good, not for any reward either in this life or in the net, but because good deeds were commendable in themselves such men ensured the strength of society, and this world exists because there are many such altruistic persons. Ay was considered so important that he seemed to be, like the Himalayas, a foundation of the world.

Each society has its ideal and hero. Just as the Stoics had their ideal in the Sapiens or the wise man the Tamils found their ideal in the *Saanroon* or the complete man, while the Roman wise-man had to be aloof from society, and cultivate his ideals in isolation. The Tamil wise man was required to involve himself in the affairs of society. While the Roman wise-man was said to be rare as the phoenix the Tamil wise men were many, and they gave life and distinction to the village or town in which they lived.

Pitrim A. Sorokin in his book "Altruistic Love" has stated that the newspapers give publicity to the sub-social elements of society, and sociology studies the malad justed but does not study the saint and the altruist. Early Tamil humanism gave great

importance to the altruist who contributed to the strength of society. The Tamil Ideal member of society lived a life of love. He returned evil for good. The purpose itself of married life was to do good in union and to live a life of hospitality. While the Sanskritic books and Buddhist literature held up as ideal the life of the monk and the ascetic, the Tamil sources praise the life of the house-holder, and his capacity to benefit the monk and the ascetic. While the Greek and Roman philosophers expounded their ideas in treatises of several pages, the *Tirukkural* expresses its ideas in succinct distichs. Hence the need to interpret the *Tirukkural* as well as the other classics for each generation.

It is worth comparing the contributions of Tamil philosophy with the philosophy of the Roman Stoics, and their doctrine of the One World ideal. Seneca stated that every man was to be given consideration because he was man and that he should consider every land as his father-land. Marcus Aurelius said 'As Antonius I belong to Rome; as a man I belong to the whole world'. The Roman Stoics felf a oneness also with the animal world and all life. Similarly the *Tirukkural* is very universal in its interest. It does not contain even the word 'Tamil' or refer to the Tamil kingdoms. It is but fitting that Dr. G. U. Pope should have called Tiruvalluvar "a world poet" and "a poet of humanity". The *Tirukkural* prescribes two remedies for the attainment of happiness :-

> "Think not anything which will make your minds small"

and

> "Let every thought of yours be noble"

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THE TIRUKKURAL AND THE GREEK ETHICAL THOUGHT

Among men of science and intellect who have commented on the *Tirukkural,* Dr. Albert Schweitzer is, perhaps, the best known. In his book *Indian thought and its Development,* while discoursing on the ethical characteristics of schools of Hinduism, Jainism and Buddhism and their emphasis on life-negation and world-negation, he says that there is proof that in India an optimistic world-view and life-view existed and that the maxims of the Kural, which are so different in spirit from Manu and the *Bhagavatgita,* offer convincing proof of the prevalence of that spirit in early times. And he adds: "There hardly exists in the literature of the world a collection of maxims in which we find such lofty wisdom". In order to measure the worth of the remarks of Doctor Scheweitzer, one should have read his many works and known how, in his maturity, he has devoted a great many years to writing on the subject of ethics. His second volume of *The philosophy of Civilization is entitled Civilization and Ethics,* and here he traces the history of ethics and shows the importance of a practical living ethic for the happiness of mankind. Tribute from such a great thinker on the ethical distinctiveness of the *Kural* deserves to draw the attention of the world to this great work in world literature. Dr. Albert Schweitzer knew of the *Kural* from the German translation of Dr. Graul. He might have been even more exact and more generous in his appraisal of the *Kural* as an ethical work, had he studied it in the original.

Similarly, western scholars who have had access to the *Kural* in translation, or in the original, have naturally compared its maxims with the ethical and religious books of Europe, with which they were familiar. The earliest record

of a non-Indian use of this classic is to be found in Fernao de Queyróz's *Conquest of Ceylon,* in which the Franciscan missionary, Fra Joam de Villa Conde, in religious debate at the court of Bhuvanaika Bahu of Kotte, Ceylon, (1521-1551), cited the *Tirukkural* in support of the doctrines which he preaches: "Read one of the books you have, which you have maliciously hidden, composed by Valuer, a native of Melipur and a contemporary of St. Thomas. There you will find the union of the Trinity, the Incarnation of the Son, the Redemption of Man, the cause of his fall, the remedy for his faults and miseries, and finally the preservation of his state".

Joam de Villa Conde was a missionary quite familiar with Ceylon and South India. This passage is evidence that the *Kural* was sufficiently popular as to attract the notice of the Portuguese. Incidentally, it is also evidence of the use of Tamil at the Sinhalese Court of Kotte. The Italian literary genius and Jesuit missionary, Guisspe Costanzio Beschi (d. 1742), who translated the major portion of this work into Latin with a commentary, compared it very justly with the maxims of Seneca. M. Ariel, the French scholar, to whom the *Kural* came as a great surprise, called it "one of the highest and purest expressions of human thought", Addressing as Tiruvalluvar does "the whole community of mankind" (Journal Asiatique Nov-Dec, 1848). In 1889, G. Brique de Fointaineam published a French translation of the *Kamathupal.* Julien Vinsone, in his preface to the translation, states that in 1761 a complete French translation of the *Kural* made by a native of Karikal, was deposited in the Royal (now National) Library by a Colonel of the French Army, but no trace has been found of this manuscript. Dr. G.U. Pope in his introduction to the English translation, compares the metre and poetry of *Tirukkural* to the Greek epigrams, to Martial, the Latin

elegiac verse and the happiest efforts of Propertius. He is full of wonder and admiration, regarding the subject matter of the *Tirukkural*, "Their resemblance to the gnomic poetry of Greece is remarkable as not their subjects, their sentiments and the state of society when they were uttered" he says, and compares the *Kural's* epigrammatic style to that of St. Augustine. He hails the author as the Tamil magister sententiarum, a name given in another context to Peter Lombardy, the great scholastic precursor of Thomas Aquinas. In the notes to his translations, Dr. Pope quotes parallel passages and thoughts from such varied authors as the *Bagavatgita,* Horace, Aeschycles, Dante, Tennyson, Shakespeare, Ecclesiasticus, St. Matthew, St. John, Browning, Keble, Wordsworth, Manu, Terence, Ovid, St.Luke, St.Paul, Aristotle's "Ethics", Matthew Arnold, Damma-pada, Oldenberg's Buddha, the *Upanishads, Hitopedesa,* Suetonius, Virgil, Catullus and Dionysius Cato, "Whose 140 distichs are said to resemble the *Kural* more than anything else I have found." If Dr. Pope had the time and space, he could have given us a whole series of parallel passages form the *Bible,* from the Greek and Latin poets, and from the Chinese philosophers, in fact, from philosophers and gnomic poets all over the world.

Ethical thought in the Ancient World grows, expands and develops according to the structure of society and the phenomena of social change. It appears in its most elementary forms in Egypt, in Sumer and in Babylon, in the legal codes of Lipit-Ishtar and Hmmurabi, the first records in which rights of property and ownership are recognised and defended. Abstract notions of honour, virtue, glory, appear in the warrior ethics of the epic age of the *Illiad* and the *Odyssey*, the *Ramayanam* and the *Mahabharatha.* It appears as specialized and professional thought in the discussions of philosophers, in Plato and

Aristotle in Greece, in Zoroaster in Persia, in Confucius, Mencius and LaoTse in China, in the *Dharmasastras* and *Dharmasutras* (Manu, Apastamba, and Kautilya to a certain extent) in India. The geographical areas through which ethical thought may be traced in the present state of recorded history and literature, are Egypt, the Euphrate-Tigris basin (i.e. Sumeria and Asyria), the Graeco-Roman world, China, and India, and with the ethical literature of these areas the *Tirukkural* may be compared.

Early Ethics and the Thirukkural

It is to Egypt that we have to go for the first pages of recorded ethics, and this takes us back from the second to the fourth millennia before Christ. The Kingdom of the Pharaohs, which arose on the banks of the Nile, was based on agriculture and commerce. Society was divided into classes at the head of which was the Pharaoh, followed by a powerful priesthood, a landed gentry, and slaves. There was a system of tenant-cultivation, and the State appropriated part of the produce as taxes. Happiness in after-life was dependent on life on earth. In this environment, elementary notions of Justice, honesty, truthfulness, loyalty grew. Most Egyptologists are, however, agreed that the Egyptians were not very highly developed in their ethical sense.

The ethical literature which developed among the Egyptians includes books of maxims and proverbs giving practical norms as how to conduct the business of life. These books which are probably the first known books of the world, were by men of affairs to instruct their sons or wards, and were subsequently used as textbooks for the education of the young. Students had to copy these textbooks and hence several of these copy-book papyri have

been preserved. One of these is the Instruction of Ptah-hotep, a Grand Vizier, (fl. 2675 or 2870 B.C.)., who wrote down, in his old age, instructions for his son so that he might be trained as his assistant, and in course of time, his successor. Among the many aphorisms and maxims, he says:-

It is a craftsman who speaks in council, and speech is more difficult than any craft.

Make righteousness flourish, and thy children shall live.

Established is the man whose standard is righteousness, who walketh according to his way.

In another book instruction for King Merikere (2300 B.C.) it is said: Truth comes to him well-brewed, after the manner of the ancestors. Imitate thy fathers, thy ancestors... for lo! their words abide in writing.

The Proverbs of Amenemope, written about 1000 B.C., are the first collection of proverbs in the world. Among those are found:

Better are loaves when the heart is joyous than riches in unhappiness.

Take not gifts from the strong; neither shall 'thou oppress the weak.

A number of the maxims in the *Tirukkural* are similar, but the *Tirukkural* shows a great advance on Egyptian ethics. The Egyptians did not have abstract ethical terms like justice, generosity, loyalty, for they thought in terms of the individual and the concrete. They did not say "I

walk," but "my legs walk'. Their word for Right is Right direction. Instead of the word 'Ikai' (ஈகை-generosity) they would express 'to give bread to the hungry, water to the thirsty, clothes to those who have no clothes" - very much like the Hebrew writers.

Among the Greeks, ethical consciousness grew gradually. In the early stages of Greek culture, as represented in the epics, it is through notions of customary morality that notions of honour, fidelity and service are portrayed. The development is not unlike the development in the Sangam poems, where notions like honour (puhal), self-respect (manam), right and Justice (aram), prevalent among a warrior society lead to even more abstract considerations, but form customary morality, Greek ethics develops into conscious and rational morality with Socrates, Plato and Aristotle. This rational morality is the stage at which we are able to compare the *Tirukkural* with Greek ethics as represented in their philosophers and their gnomic poets.

In comparing the *Tirukkural* with the thought of the Greek philosophers, it should be noted that we are comparing a condensed book of maxims or sutrams with works whose style is diffuse, leisurely, and lengthy, works in which opinions are discussed elaborately and in detail with illustrations from life and history. For instance, Plato deals with the state in many of his dialogues, but especially in his *Republic* and in his *Laws*. But the *Tirukkural* deals with the state in about 600 couplets or 1200 lines. What is remarkable is that the *Tirukkural* contains the quintessence of that level of thought and supposes an ethical temper and age, in no way inferior to those represented by the Greek philosophers. Tamil society at the *Tirukkural* period as ethically conscious and cultivated as

Greek society in the fourth century B.C. Similarly, the Roman Stoics are conscious, to an exaggerated degree, about loss and wastage of time, for death comes, after which no man can work. In a book of maxim, such leisurely and dithyrambic disquistions on the fleeting nature of existence and the wastage of time are not possible, Valluvar can afford to clinch the same argument in one phrase - வீழ்நாட்படா அமைநன்றாற்றின் or அன்றறிவாம் என்னாது அறஞ் செய்க.

Ethics which had been earlier treated as a part of politics was given a separate place by Aristotle in his book on Ethics called *Nicomachean Ethics,* from his son Nicomachus, for whom it was written. The theme of Aristotle's Ethics is happiness defined as the active exercise of the mind in perfect conformity with goodness or virtue. The Sophists held that morality was merely for the convenience of society, and that a thinking man could have his own standards and follow his own pleasure and interests. The rational pleasure derived from one's activity is great happiness, second only to contemplation in Aristotle. This emphasis on contentemplation is absent in *Tirukkural.* Being a book of practical ethics and proceeding from a rational plane except for the introductory verses, and the chapters on asceticism, the rest of the book seems to be humanistic. But the rational happiness is expressed in the *Tirukkural* by the words இனிது, உவப்பு, இன்னாது, இன்பம் which occur so often. The rational pleasure in other verses, as when one hears one's children's speech, or feels their physical touch Aristotle defines pleasure and pain to consist in the "consciousness, by means of the discriminating faculty of the senses, of coming in contact with good or evil". He conceived the moral sense as analogous to the faculty for appreciating music, which may be more in some persons and less in others and which is capable of being developed. In using the terms இனிது, இன்னாது, இன்பம் how

well has *Tirukkural* shown the rational pleasure arising from virtue and learning! A good man, says Aristotle, is pleased at good actions, as a musical man is pleased at good musical tunes. *Inbam* is the result of *Aram* and *Porul* in *Tirukkural.* All others, wealth etc., help the attainment of *Inbam.*

In the delineation of virtue, Aristotle chooses the principle of the mean, probably influenced by the "nothing in excess" ideal of the Greeks. What is the virtue of Liberality? It is the mean between prodigality and avarice. What is the virtue of Courage? It is neither rashness nor cowardice, but lies between the two. The moralist, in drawing the beauty of virtue and the results of virtue, finds it easier to define virtue as well as to exhort to virtuous action if he can also outline the opposed vices and defects. The *Tirukkural* makes use of this method, as does Aristotle. The *Tirukkural* reflects on Education as well as on Ignorance; on Righteous Rule as well as on Unrighteous Rule, on Friendship, on Wealth as well as poverty, on Perfection as well as on Baseness. But there is a difference between Aristotle and Valluvar. Aristotle has been criticized for his concept of virtue, in that he seems to place it in the centre between two extremes, whereas virtue should always be the highest perfection and therefore an extreme. Particularly strong was Kant in his criticism of Aristotle, saying that he reduced the difference between vice and virtue to a mere quantitative difference. But the *Tirukkural* does not give room for any such observation, because it inculcates the highest living ethic possible in every aspect of life, without the imposition of any moderating or limiting notion in the concept of virtue.

Let us consider Plato, the master of Aristotle. His great contribution to thought was definition of the State

and the place it should occupy in human life. Hence he wrote his *Republic* at about the age of 40, and perfected his concepts further about the age of 70 with his book on the Laws. The ideal state of Plato is one in which the State is absolute. He conceived of individuals as finding their highgest happiness through the state. In both Plato and Aristotle, Politics has more an ethical than a mere utilitarian significance. "Political science is concerned," says Aristotle. "with nothing so much with producing a certain character in the citizens, or in other words, with making them good, and capable of performing noble actions". According to Plato, since men cannot be always trusted to know their interests, the State must have the authority to force them into the ways of righteousness. The State is everything in Plato, but that is not so in *Tirukkural.* Plato is writing about digarchical government in a city-state, but the *Tirukkural* speaks of a monarchical government in which the subjects enjoy their individual liberty, while contributing to the welfare of the State. In the *Republic* of Plato, occupation is chosen by the State according to the dispositions and aptitudes of the individual; the guardian (ruiling class) may not possess private property for all things are held in common; even wives and husbands live in separate camps and come together only on certain days and are mated the best with the best; children are brought up by State nurses and in ignorance of who their parents are. Such ruthless State interference does not occur in the monarchy of the *Tirukkural.* The Greeks make man primarily a citizen; *Tirukkural* makes man an individual with social duties.

Further, in Plato's State there is a class system. The State is comprised of the guardian class, the military class and the artisan or slave class. These [illegible] different strata of society and are thus divided because of

the nature of their contribution to the State. Plato used the myth of the metals to justify this tripartite division. Inter-class mobility is permitted under exceptional circumstances - 'sometimes a brass man may have a silver son, in which case he may be promoted.' Citizenship rights are given only to those of the military and guardian class. The artisans and slaves are not judged fit for any kind of education, and are incapable of the virtues and the ethical life portrayed by Plato and Aristotle. Both justified the existence of a permanent slave class, to whom moral perfection and education opportunities were denied. "One cannot practise virtue, if one leads the life of an artisan, or of one who labours for pay" says Aristotle. But *Tirukkural* says:

பொருளல் லவரைப் பொருளாகச் செய்யும்
பொருளல்ல தில்லை பொருள் (751)

மேலிருந்தும் மேலல்லார் மேலல்லர் கீழிருந்துங்
கீழல்லார் கீழல் லவர். (973)

The *Tirukkural* is in opposition to the caste-system and class-system and admits the perfectibility of all groups, though it takes into account heredity and environment. The man to whom the *Tirukkural* is to be a handbook belongs to no particular station in life. In fact, it seems to object to popular attribution of virtue only to certain groups of persons like ascetics or Anthanar. You hear the voice of the Reformer or of the Sermon on the Mount, "You have heard it said... but I say unto you", The *Tirukkural* also seeks to rectify wrong social notions, which his society was in danger of admitting.

Plato is unable to achieve his State except by the destruction of family life, of domestic happiness and joy. There is a vast difference between the joys of the Tamil

man with his period of courtship, his happiness with his wife and children, and enjoying his wealth in hospitality and giving himself to Society.

Both Plato and Aristotle were restricted in their views of the State, bound as they were by conditions obtaining in the Grecian city-states, and not providing a theory of wider application and import. The *Tirukkural,* on the other hand, is not concerned even with the Tamil States. It enunciates the conditions for social and economic happiness in any State given the circumstances of monarchical rule. The *Tirukkural* has a greater universality of appeal and introduces a kinship with all peoples and an at-homeness in all countries. Its theory of the State or of morals is not circumscribed by class, or caste or national boundaries. Dr. Pope was right when he called the author "the bard of universal man". The Greeks do not evaluate man as man and there is no concept of "humanity" in the manner in which *Tirukkural* and the Roman stoics understand humanity.

Both Plato and Aristotle are concerned regarding the standards and norms, by which ethical conduct is to be determined. Is every person to determine good conduct by the use of his private reason, or is there a body of past experience to guid him? Both Aristotle and *Tirukkural* are conservative in character and accept the norms established by the wisdom of the past.

The norms of moral conduct are contained in the actions of good men, the best of the race, and the accepted moral opinion of the time. Aristotle accepts a relativity in morals in that he says that a man's goodness is relative to the conditions obtaining in the State in which he lives, even though, in consequence, he must fall short of the ideally good man in stature. There is, in Aristotle, no

provision for moral growth as will make him wiser and more vittuous than his age or nation.

The *Tirukkural* again is not restrictive in its ideals or its definitions of virtue. It also accepts that standards, norms and patterns of behaviour are provided by the great, the good and the wise men of the present, and the codes which are the repositories of the wisdom of the past. But it fosters a general critical attitude towards every opinion, and exhorts to the highest morality, irrespective of time and place and station of life.

Both Plato and Aristotle condoned practices and institutions, which the twentieth century would not condone. Slavery was to them a very necessary institution for the State, and the physically or otherwise deformed or handicapped children, were to be got rid of from the State. There is no justification of slavery in *Tirukkural* and as for deformed and handicapped children they formed in the Tamil society of the day symbols of good luck in the retinues of the royal household.

While Eudaemonism or pleasure or happiness is the end in the Greek philosophers, the *Tirukkural* draws attention to the idea of perfection as something to be attained for its own sake, and a continued improvement of man and of society.

In Plato and Aristotle, the State exists in order to allow the freemen class to devote their time to mental and bodily culture, free from material cares, and to lead in public affairs, but not for progress in ethical life and for perfection in ethical life. The concept of the State in Plato and Aristotle is static, in *Tirukkural* it is dynamic.

ASPECTS OF TAMIL HUMANISM

The ancient literature in Tamil provides useful data for an enquiry into the origins and into the sociological development of education within a culture complex. It is a very valuable corpus for the Ancient India, because unlike the ancient Sanskrit and literatures which are predominantly priestly and monastic literatures, the ancient Tamil literature is predominantly secular. Its value to the understanding of the non-Aryan life of Ancient India is all the more enhanced, since none of the other languages of Southern India and Ceylon has literatures extant which or so ancient or so independent of Aryan influences.

The themes and situations of this ancient literature were determined by a society which did not then accept any caste determinism and rigidity, and which opened learning and perfectibility to both men and women and to all occupational groups. There is, in this literature, a strong belief in human powers and an integration and affirmation of life in its humanistic and social aspects, without any desire as yet, in the earlier phases, to end birth, to renounce life, or to obtain birth through mental powers and through elaborate Vedic sacrifices (1).

As Swami Vipulananda says: "This earliest epoch in the civilisation of the Tamils is the age in which heroism was exalted to the position of a religion. The acquisition of fame was held up as the motive for virtuous action and the performance of strenuous deeds of valour." (2)

It is perhaps more convincing to quote a foreign scholar familiar with Indian literatures regarding the special characteristics and beauty of Ancient Tamil Literature.

Pierre Meile says: "Le signe le plus evident de cette originalitē est que la portion authentiquement ancienne consiste en une poēsie strictement laique : pour une fois, dan toute la literature de l'Indē, le problems religieux est a peu prēs absent;

pas d'hymnes liturgiques, pas de lyrisme mystique, presque pas de noms de divinitēs, de rares allusions, faites d'un ton dētachē, a des sanctuaires ou des doles; et surtout, presque aucune trace d'inquiētude religieuse. L'ambiance est toute laique la vie d'ici-bas seule importē: ar iour et guerre, ēpisodes de la nature, briēvetē de l'existance. Lamort, considerēe dun point de vue puremeut humain, n'est que le terme des plaisirs et de la puissance; et c'est pourquoi cette ancienne littērature tamoule est la seule, ou presque, dans toute l'Inde, qui ait pratique le genre d lēlēgie. Il en est de poignantes, dans leur profonde humanitē, comme celle. 'Pour une Reine defuncte'. Par consēquent Arrien dit vrai quand il rapporte, d'apres Megasthēne, que l'Inde a des ēlēgies: mais c'est en tamoul, et non en sanscrit, qu'elles ont survēcu".

"La valeur littēraire de ces poemes est de premier ordre, Consis, ēlēganrs, sans bavures, presque toujours d'un mouvement vif et animēs des sentiments trēs humains, parfois d'une ēmotion poignante, ils'sont, dans la plenitude du terme, classiques: plus sobres et moins rhētoriques que Pindare, qui est le meilleur terme de comparaison, ce sont presque les seules productions de la virtuosite intellectuelle, aient la grace, l'ēquilibre et la sobriete de l'art attique"(3).

The most evident sign of this originality is that the most authentic and ancient portion consists of poetry which is essentially secular. For once in the literature of India, the religious problem is almost absent. There are not liturgical hymns, no mystical lyrics, almost no names of divinities, but just a few allusions made in a detached sort of way to sanctuaries and to gods, and, above all, no trace of religious restlessness. The environment is all secular, and only this life matters-love and war, episodes of the emotional life or feudal life sung in short poems, the beauty of nature and the brevity of life. Death is considered from an earthly point of view and is the final end of power and pleasure. Of all Indian literatures, Tamil literature is the only one which contains elegies.

There are elegies most touching in their expressions, as the one upon a dead upon. a dead queen. Arrien is right in saying after Megasthenes, that India does have elegies, but it is in Tamil, and not in Sanskrit, that they have survived.

"The literary qualities of these poems are of the highest order. Short, elegant and unexaggerated, almost always lively and animated with very human feelings, sometimes of most poignant emotion, they are classics in the fullest sense; more sober and less rhetorical than Pindar who is the best term of comparison. These are the only literary productions of India which are free of conceits, and which, without abusing intellectual virtuosity, have the grace, the balance and the sobriety of Attic art."

A discussion on the chronology of this ancient poetry would be long and involved, because when it comes to precise dating of particular poems of the anthologies on the basis of the contemporaneity of the poets and their respective patrons, or on a stratification on the basis of language and grammar, that student is faced with some intransigent, and in the present state of available evidence, insoluble problems. But the attempts at a chronological and ideological stratification based on language grammar and ideological content, are making the panorama of Ancient Tamil life and institutions clearer and clearer and reducing the obscurity which hangs over the centuries represented by this literature. For the purpose of the growth and development of educational and humanistic ideas we shall examine them on the traditional and accepted chronology that they represent Tamil society prior to 200 A.D.

Two pioneers in the field of stratification have contributed to a clearer understanding of the development of Ancient Tamil poetry. P.T. Srinivasa Iyengar established in an admirable monograph entitled *Pre-Aryan Tamil Culture* (1925) the non Aryan and pre-Aryan origin of aspects Tamil Culture and Tamil institutions from a study of the words in ancient Tamil which are of non-

Sanskrit origin. Another of his works entitled *History of the Tamils from the earliest times to 600 A.D.* (1929) contains chapters in which, with remarkable skill and insight, he has traced the evolution of the conventions of Tamil love poetry, and thus illustrated a development of Tamil society from a tribal, primitive stage of that of full social development and city life and stable kingdoms.

K.N. Sivaraja Pillai was a pioneer in the study of the more ancient verbal terminations, from the use of which he demonstrated the relative antiquity of certain poems. He appears to have realised the insufficiency of arguing antiquity only from linguistic structure and semantic changes, and hence in a noteworthy contribution to Tamil studies, *A Chronology of the Ancient Tamils* (1932), attempted to show a chronological sequence in the anthologies, founded on the chief, dominant ideas and motifs which appeared to mark the stages of the development of Tamil thought. He sought to have his theory conformed by an appeal to the general laws formulated by the Evolutionist school of anthropologises and sociologists then in vogue. He divides early Tamil literature (200 B.C. to 700 A. D.) into three strata, the Naturalistic, the Ethical and the Religious, and contends that by and large the earliest poems deal with man, "his physical wants and sensuous enjoyment." This anthropocentric Naturalistic period was followed by an "Ethical period" in which the poets "grappled with questions of conduct and character arising from the various complex relations of life in society and appears generally preoccupied with the evolution of a code of morals and polity to form the basis of an ordered social life". The predominant influence of this Ethical period he attributed to the Buddhists and Jains. The third stage of the evolution, according to Sivaraja Pillai, was the Religious period which was brought about by the Pallavas and the Saivaite and Vaishnavite hymnists. (3).

The books of P.T. Srinivasa Iyengar and K.N. Sivaraja Pillai, in spite of their defects, are some of the most outstanding

contributions to Tamil research in the first half of the present century. The present speaker by examining the same bulk of literature from an educational point of view, has been able to trace out the development of an ideological content, which is of interest to Tamil studies as well as to the general development of educational ideas and institutions in ancient societies. The results of this study seem to confirm the sociology of change and progress as outlined in the theories of linear development of society (4).

From the Ancient Tamil literacy sources, it has been possible to trace a sociology of educational technique and thought from a "primitive" epoch of shamanism to the religious and philosophical epoch of the Maṇimēkalai (200 A.D.). These typological strata do not necessarily imply a chronological development. It may well be that some of the poems which represent a simpler stage of clan culture are poems which were composed in more remote areas and among conservative clans, at the same time the poems revealing a more complex type of city culture were composed in the cities. The main lines of development of Tamil educational techniques and ideas seem also to correspond to the main lines of development in other ancient cultures, at those of Northern India and the Greek and Celtic words, to take but a few comparable societies, and as in those countries illustrate the thesis that a given type of society evolves a pattern of informal or formal education in response to the social and economic needs and cultural values obtaining in that particular type of society.

Though the anthologies reflect eminently a bardic and panegyric age, and the longer poems, the Silappatikāram and the Maṇimēkalai reflect a didactic, religious and philosophic age, all these works contain "survivals" or "retentions" or previous epochs of development and offer much material of value to the social anthropologist and the study of early education. In this feature, they resemble other classical literatures which contain earlier traditions, myths and ages of oral compositions embedded in them. The Sanskrit and Greek Literature are particularly wealthy in this

regard, as an examination of the Rig-Veda, the Atharva-Veda and Homer or Aeschylus abundantly demonstrate.

The study of "Primitive" and "non-literate" cultures demonstrate that parents shamans, tribal chiefs, bards and minstrels are the educators of such societies, and that education in these societies becomes more formalised with the restriction and particularisation of functions as a result of functional differentiation. Tutorial guidance of the young in early societies, says Malinowski, is twofold, viz. an apprenticeship which trains the student of fulfil the technological and economic needs of his society, and that is the training given him in the practice of a particular occupation or craft (hunting, fishing, herding), and the other which trains him in the intangibles of his society, the spiritual and moral values of his society, a training which is intrinsically related to mastery of language.' Craft and literature are the two main divisions of educational processes in early societies, and because of the rarer powers necessary for the academic aspect of early education (greater intelligence, memory, psychical dispositions), it is particularly the literary aspects which has been most identified with the educative process. In fact, the early specialised educators are precisely those responsible also for literary origins and development (5).

The family is the first and original source of education and as such is a universal constant in education. Side by side with the family is found another educational constant or intermediary, the representative of hidden powers, the priest, the priestess, the shaman or the medicine-man (அகவலன், அகவல் மகள், அகவுநர்) and from this double source, parent and shaman, seem to proceed the educators of more complex societies. At an initial stage, the parent was the first educator and combined in him both parent-hood and religious power. But with the increase of individual and social needs he abandoned his religious functions to a specialised person, the shaman, better equipped than himself by natural

endowment for the functions of religious ritual. The shaman with his rites and magical song and ritual dance, necessary concomitants for entry into communion with the occult, became the vehicle of prophecy and the source of mantic poetry, the earliest traceable oral literature and record of traditions of a people. It is in these priestly functions that one must find the origins of the Vedic *mantra,* the Greek *molpe* and the Tamil *ahaval.* The sacrifical use of liquor, the juice of the soma or of the grape or of the palmyrah palm, or fermented honey, provided the material excitants for a mystical exhilaration. The shaman in time became the repository of power and wisdom. (6)

While the shaman affirms the powers of the occult, it is but natural that a society dependent for its primary needs on physical strength and power, should also affirm its reliance on the powers of man and glorify the strength and vigours which makes him modify his environment or master it. This eulogistic anthropocentric function is performed by the bard and the minstrel. The person who is intermediary with the occult does not share to the full the life of the world about him. He is a separate being *segregatus a populo,* but the bard is one of the people, a witness to the display of physical prowess in tribal feud and war, and the sings of arms and men. The bard is nevertheless part of the common people, and therefore in a more complex society his more literary function are taken over by the poet, a singer who has given up the musical instrument of the bard and moves in a higher plane of philosophic truth and morals than the bard himself. It is the poet who paves the way for the philosopher and the philosophic religious teacher.

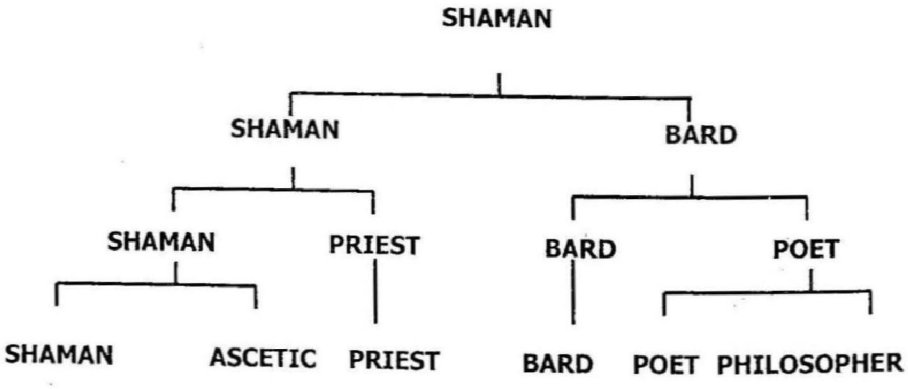
The religious and spiritual functions of the shaman too undergo a differentiation as society increase in numbers and cultural complexity. From the shaman seem to develop the priest and the ascetic, both types of intelligentsia in society and both closely associated in societies with mental powers, literary skills and educational functions. The word "shaman" itself seems to be closely associated with the word "samana" (Sk. Sramana), and

the word "tapas" (penance, asceticism, originally "heat") appears to point to original shamanistic fire-rites. (7)

This development may be generally traced in the origins and growth of the most of the classical literatures by examining their cultural "survivals" or "retentions." There is all over the ancient world the phenomenon of single persons being invested with multiple functions in an early stage of society, and as social development becomes more complex, there is the fact of a distribution of functions. Thus in an early ancient society, whether Indo-Aryan or Greek or Celtic or Tamil, priesthood, prophecy, poetry, philosophy and teaching are seen to reside in one and the same individual. Even today among the Tartars and other Siberian peoples, the shamans and bakshas are described as "singers, poets, musicians, diviners and doctors, the guardians of popular religious traditions and the preservers of ancient legend". (8)

The functional differentiation of educators stemming from an original unitary type may be illustrated by a diagram :-

Diagram to illustrate Ancient Educator Typology



The Shamans

Though the earliest Tamil poetical anthologies reflect a predominantly bardic and poetic age of educators, they contain traces of shamanistic functions, which because of the reasons

arguing their antiquity, are to be considered survivals and retentions of still earlier stages of culture.

These early primitive societies, which are suggested more than described, seem to have been of the food-gathering type, in which populations were sparse, social classes were unknown, mates were selected by freedom of choice within the regional clan, government was under local chiefs, and social life was imbued with a keen sense of kinship and community. The family appears to be supreme in the enculturation of the group, but the more spiritual elements of the culture are already entrusted to the shaman. Since the societies are animistic in thier beliefs attributing hidden beings as indwelling in the hills, in groves and trees, the shaman is considered to possess special magical powers through which he appeases harmful spirits(9). The priests and preistnesses related to the cults of Murugan and Korravai are considered to be intermidiaries whose religious rites obtain the prevention and cure of illness and calamities said to have been caused by them. In order to appease the god, the Murugan priest or priestess is invited to offer the sacrifice of the blood of rams, roasted rice grains and red flowers, to the accompaniment of a vigorous and frenzied ritual ballet - வேலன் ஆடல் (10). The priest (or priestess) generally entered into a trance and sang as he danced in the open space of the village common or before the temple of Murugan. The priest and priestesses, because of thier contacts with the sprit world, were also considered to be diviners who could predict the future (11).

The Shaman whose presence among contemporary societies, as in Bali or among the Tartars, is popularly regarded as an unimportant piece of curiosity, is the parent from whome are derived both the poet and the philosopher. Often music, dance and literature begin with him. The earliest cave-paintings and figurines in pre-historic societies like Altamira and Lascaux are also to be attributed to priest-magic, and hence the role of shamanism as the source and origin of different branches of

cultural development seems to have been satisfactorily proved (12).

To an ancient and 'simple' society, education consisted in procuring economic wealth sufficient for basic needs and in averting illness and other calamities. While elders of the tribe saw to the transmissin and efficiency of the group's occupation, the shaman not only averted illnesses but was trusted to procure economic wealth by recourse to his supra-human powers. Thus when the fisherfolk found their net did not provide sufficient reward for their toils, the shaman planted in the sand the horn of a shark, the most feared denizen of the seas, and danced his ritual dances together with the people for prosperity. When there were portends of impending disaster to the flocks, the shepherds and shepherdness danced to the god of the flocks with one of them impersonating the god so that he might avert the calamity; when marauding tribes found their cattle-wealth diminishing, they danced before their mother-goddess in order to obtain greater prosperity for their villages by more abundant plunder (13).

Such dances have remained as 'retentions' in the 'epic' Silappathikāram. Of these the most revealing, from a shamanistic point of view, is the dance of Sālini in the village community centre (potiyil, manram) of the Maṟavar. The Significant term given the Maṟavar is வில்லேர் உழவர், - the farmers of the bow. In the episode Sālini, an elderly lady, the priestess of Koṟṟavai, dances into a trance and makes her mantic declarations. She declares that the wealth of the tribe is progressively on the decline, that the group has become degenerate. She exhorts them to develop a more martial and plundering spirit and make their offering to their mother and goddess Koṟṟavai. Her exhortations are made with a voice of authority, and a people used to plunder and cruelty watch her dance and listen to her with awe. The episode is a clear illustration of the power and direction which the shamanistic priestess gives to the entire culture of the tribe, and of her being the repository of the traditions and hopes of her people. (14)

'தெய்வ முற்று மெய்ம்மயிர் நிறுத்துக்
கையெடுத் தோச்சிக் கானவர் வியப்ப
....
நடுவூர் மன்றத் தடிபெயர்த் தாடி'

The early sacrificial rituals were attended by solo and choric dances, by mantic declarations often made during mimetic ballets, in which the dancers felt possessed by the god or goddess, or represented and impersonated the god or goddess who was worshipped. A highly emotional religious enthusiasm and exhilaration were manifested in these dances which were accompanied by songs, the beat of drums and tabors and the ringing of bells.

The priests and priestesses were also the authentic interpreters of omens. Their songs and sayings were probably the earliest poetry and oral literature to which society paid any heed. For the origin of Tamil poetry from a .mantic stage, there is a revealing piece of evidence in the name given to the shaman and to the fortune-teller who divined the future from the configuration of rice-grains spread on her winnowing-fan. Her appellation was 'ahaval mahal' or 'the woman who calls' and the shaman was called 'ahavalan'. The word 'ahaval' by itself means a call, an appellative utterance, and referred in this context to the custom of the priestess calling upon the gods and spirits. This usage led to the same name 'ahaval' being given to the early Tamil poetic metre which originally must have been a recitative chant like the religious chant of early ritual (15). The essential relation and the common origins of poetry and dance and movement is seen in the use of the word "foot" - அடி - in most languages to denote a fundmental unit in prosody. It is even clearer in Tamil because of the presence in the Tamil vocabulary of certain primary words such as அசை, ஆடல், பாடல் related to literary origins, which imply movement and rhythm.

The *Atharva-veda* contains sufficient evidence for the existence of shamanism and for the power which the atharvans

(magician-priests) could have wielded with their spells, incantations and magic. The *Atharva-veda* is indicative of a society and a stage of thought more ancient than the one represented by the *Rig-Veda* and is of greater anthropological interest than the *Rig-Veda* itself. The atharvans, corresponding to the 'magi' in Persia were the earliest shamans and teachers as revealed in Indo-Aryan sources (16). The evolution of the Brahministic shaman into the Brahmin priest of an elaborate sacrificial ritual and thereby into a supreme social determinant in his society is one of the most impressive facts of shamanistic study in the world (17). Shamanism affected the growth of religious thought and cosmology even in the non-Brahmin philosophical religions of India (18).

The derivation of bardism from shaminism and the dual role of religious priest and secular poet played by the shaman is also shown by the name *ahavalan* and *ahavunar* given to bards and bardesses. They are said to carry a wand made of select bamboo with a silver mount and to dance or direct the music and dance with this conductor's baton. They praise the warriors in the village community and in the streets and as such they are entitled to some of the spoils of war.

'மன்றம் படர்ந்து மறுகுசிறை புக்குக்
கண்டி நுண்கோல் கொண்டுகளம் வாழ்த்தும்
அகவலன் பெறுக மாவே.' *(19)*

The Bards and Ministrels

The second series of educative impulses in early Tamil society is to be seen in the growth of a hereditary class of professional singers, dancers, musicians and panegyrists known as pāṇar (பாணர்) . The earliest poems concerning this class point to a stage of societal evolution in which the regional culture and community have broken into many villages with a chief presiding over each village, or a super-cheif presiding over a number of villages.

Many of the panegyric or bardic poems are illustrative of a society in which warfare of the feud-vendetta type took place. In these poems recognition and merit are attached to prowess in the chase and in archery, and warriors involved in feud-vendetta for the seizure and plunder of cattle and of land are greatly eulogized, viz, the chief who leads the foray and distributes the spoils the drink, song and dance, the blacksmith who makes the weapons of warfare, the potter who makes the jars for the corpses of heroes, the drummer who infuses a martial spirit, the warrior who has fallen in battle, and the bard who sings to the accompaniment of his lute heroic and panegyric songs in honour of his patron, both on the battlefield and after his victorious return home. Occupations held in disrepute in Indo-Ãryan society are held in esteem within these Tamil groups.

'துடியன் பாணன் பறையன் கடம்பனென்
றிந்நான் கல்லது குடியு மில்லை.' *(20)*

While the sense of community grew around the leader and chief who led the forays, distributed plunder, and entertained them lavishly to meat and drink, the bard became the voice of the community which expressed in song its past achievements and its present ambitions, hopes, fears and sorrows. Some of the best Tamil poems in the Puṟanāṉuṟu anthology are the elegies mourning the death of patron chiefs who had been munificient in thier gifts and affectionate and 'paternal' in their treatment of the bards (21).

In this 'heroic' society each group had to defend itself. Each hamlet had its leader who organised its attacs and defences, and had its own troupe of bards and drummers and musicians, In times of peace, the bard kept alive the spirit of bravado and bravery, and eulogised other qualities always associated with the warrior, namely, honour glory, hospitality and liberality. In the grounds where stood the village community centre as well as the village shrine, under the shade of the lofty trees or beneath the thatched

roof, the bare, sometimes alone, oftentimes with his troupe, entertained the village folk to song and dance and long recitals of the heroic achievments of the clan. The group sentiments were strong in the organisation of village life in the Tamil country and the village government was well regulated by custom, sanctions and the voice of the elders. In popular esteem, however, the bard, the drummer and the herald were of vital importance to the community. (22)

The origin of bardic poetry demonstrates a bifurcation of functions which were originally resident in the shaman priest or priestess. The word 'ahavalan' *(அகவலன்)* originally meant both shaman and bard. Since a martial society tends to centre its ideals, thoughts, ambitions and praise around the achievements of men themselves and relies on physical strength and bravery, exclusively secular persons are needed to make them articulate for the clan and tribe. The function of the bard is both to inspire to heroism as well as to entertain, and thus for entertainment purposes he has with him his troupe of men and women and children, dancers and musicians. Hence bardism and minstrelsy in the Tamil country gradually grew to be the hereditary occupation of a class of people called the pāṇar *(பாணர்)*.

This Tamil name for the professional bard is itself derived from the word 'paṇ' which stands for instrumental music. Instrumental accompaniment in India was an indispensable feature of early song and dance as in Greece. The bards in the Tamil country were differentiated by the kind of musical instrument they played, the large lyres or the small lyres; by the posture they adopted while singing panegyrics in court, whether they were entitled to sit or stand before their patrons; and by the kind of dances they performed. (23) We have no means of assessing the number of bards or bardic troupes which existed in the period, but all evidence points to their having been numerous, each village having its own troupe and the larger villages and towns several troupes or families. (24)

Many of these troupes led a wandering life in search of patronage in various parts of the Tamil country. They were of primary importance, not only in the development of oral and written literature, but also in the growth and popular appreciation of music, dance and drama. Princely patronage was the bard's reward for his service to the community. While many of them wandered in the Tamil kingdoms and cheiftaincies, there were others who appear to have been official bards at the courts of chiefs and kings. Like all panegyrists they are mostly concerned with contemporaries, their patrons, whome they praise or whose passing away in the palace or in the foray, they lament. Almost their entire literature, even if it was recorded has perished, and what remains are probably a few eulogistic and didactic poems which were preserved in the courts of the patrons they celebrated. It was their oral literature which made further literary progress possible. A bard's compositions are generally anonymous; they are not personal or individualistic, but speak for the community as a whole. He educates a heroic or epic age by holding up for imitation the type of hero who is the ideal for his community and his age, and crystallises his ideas even in single words which are charged with a dynamic meaning for his contemporaries. (25)

An evolution in the role of the bard is easily traceable in the anthologies. He began as an individual necessary, like the drummer, to stir up the martial spirit of the clan engaged in battle, and to sing the praises of the chief and the warriors when after victory they danced and drank and feasted. At a later stage, song and dance became choric and musical instruments developed, and thus bardic tradition became more organised and resulted in a troupe and a hereditary class.

When at a third stage the poet became the respected personality of a more developed and literate society, music and poetry, which hitherto were combined, separated to a certain extent. The bard and his troupe continued with music, and song and dance, but poetry, reflective, didactic and panegyric of a higher

order, becomes the property of poets. The Tamil society then originated a distinction between the bard (pāṇar) and the poet (pulavar) as much as the Greeks did between the bard (aoidos) and the poet (poietes), and Indo-Aryan society between the bard (sūta) and the poet (kavi).

The bards being panegyrists by profession were estremely eloquent persons. When poets gains ascendancy in society and the bardic institution degenerated, the bards were used in the poems of a subsequent stage of development as conventional pimps and as companions to young men in love, obviously because of their gifts of persuasive speech. For the same competence in language, the bards were conventionally used by chiefs and kings to carry messages from the battlefield or battle camp to thier queens in the palace. A poem in the *Kuṟuntogai* anthology expresses the marvel of a damsel at the persuasive language of a bardic messenger from her lover. She argues how much more eloquent would he be in the village assemblies of his home town if he could be so eloquent before strangers in a strange place. The expression 'adolescent student' (iḷamāṇākkan) used in this poem is significant as one of the rare examples in the anthologies of evidence for formal studentship.

'அன்னா யிவனோ ரினமா ணாக்கன்
தன்னூர் மன்றத் தென்னன் கொல்லோ
இரந்தூ ணிரப்பா மேனியொடு
விருந்தி னூரும் பெருஞ்செம் மலனே' Kuṟ. 33

Women constituted an integral part of the bard's troupe, and they were the principal singers and dancers at the performances in courts and village community centres in programmes of entertainment. They do not appear to have been panegyrists directly apostrophising the patrons of the bard. Transmission of the arts within the class was easy since entire families, children included, went from chief to chief, and kingdom to kingdom entertaining the villages on their way and receiving their hospitality.

The minstrel and bard have been studied by critics and historians of literature, but their role as educators deserves greater notice in the study of the education of early societies.

The Poets

The role of the poet as educator of groups of disciples as well as of the community in general corresponds in the anthologies to a society in which kingship prevails, and the chieftaincies and clans have been welded into feudal monarchies. Political and social life are developed on a larger scale and with a more extensive and variegated background. The problems which confront the king and his administration as well as society are much more complex and include moral and ethical values involving interaction between individuals and groups. The inflow of wealth into the capital cities and the sea-ports makes the problem of wealth and poverty, of taxation, trade, war, peace and good government, subjects or reflection on the part of the poets who have become the friends and counsellors of kings. Thus, from the panegyric role of the bard, emerges the poet of a complex and wealthy stage of society, relinquishing popular entertainment and education to the bard, but assuming for himself and developing those aspects of formal teaching which were contained among the bard's functions.

The increase of wealth and splendour at the court, the higher and more universal values with which the poet deals, his cultural activities at courts, his friendship with the royalty of the land, and his interventions with kings on behalf of his friends confer on the poet an aristocratic standing, even though the poet is almost entirely dependent on royal patronage. (26)

The poems which describe the rule in the Tamil monarchies show that kingly society was developed on a money economy and that there was wealth and affluence in the royal household. The forest defences, the regular armies and provisions made for the elephants, the horses and chariots of warfare, the different parts of a palace and their costly apartments, the gold and silver vessels

in which food and drink a e served, and the imported articles of ornamentation in the oyal households are evidence of the economic prosperity w ich marks the poetic stage of culture, correlate of an aristocra ic tradition of education. The organisation of clan has given plac to the feudal monarchy, and the bard's functions in tribal forays are taken over by a formal war-drum , enthroned in the palace, the sounding of which summons a regular army in the hour of danger.

More people were released for occupations other than primary production, and thus opportunities were created for the introduction and development of formal education. Though Tamil society continues to cherish the values of a warrior society and even voluntary suicide by fasting to death is undertaken to vindicate a point of honour in the same manner as the religious suicide of the Jains, there is an insistence on intellectual perfection and on moral enrichment, and an uninhibited development of music and other arts in addition to the warrior ethics and arts of the bardic period. From the warrior ethics developed gradually more universal values. For instance, the Kosar, a fierce and warlike clan, are said to be us true to their word as are their arrows to hit their targets. They are people of thier word - ஒன்று மொழிக் கோசர் (27).

What are the differences in function which appear between the categories of bard and of poet? The bard is a peripatetic with his troupe and his family whereas the poet journeys alone; the bard and his troupe entertain, act plays, sing, praise and dance and use musical accompaniment, whereas the poet instructs and counsels as one having authority, scholarship and learning with an unaccompanied technique of poesy; the bard is the voice of the community, whereas the poet goes under his own name and his poems are mostly personal, expressive of his own relations with his patron and his own reflective thoughts; the bard is more the entertainer of the people and of the court while the poet is

found mostly in the court and in gatherings of poets of his own standing and learning; the bards sing panegyrics, martial exhortations and heroic verse, while the poet's preoccupations even when praising a king's valour are with human conduct and ethics and morals; the bard may be found in the battlefield during this period to exhort the troops to bravery, but the poet has no place in the battlefield, except as a peacemaker or as an interested friend. The Tamil names for a bard and his troupe were derived from roots which are associated with music, drama and dance, while the name for a poet is associated with a word which signifies general knowledge, reasoning and learning. (28)

That the period represented by the anthologies was predominantly a poetic stage of culture and education is admirably illustrated by comparing it with the subsequent epoch of the longer poems, the *Silappatikaram - Manimekalai* period when the place of the poet has been almost taken by the religious teacher and the philosopher. The poet seems to vanish from the foreground and it is the philosopher who uses the language and the conventions of poetry. But during this poetic stage, the number of poets and the range of their activities more than amply illustrate the formal function of education which they performed among their groups of disciples and the informal education which they imparted as the moral guides, informal law-givers and counsellors of society.

This development of secular poetic thought was not to blossom forth immediately into a full and pure philosophy as it did in Greece. The political movements in India and Ceylon and international trade were bringing Indian kingdoms and foreign countries into very close relationship. and the political commercial routes were also the highways along which Vedic Brahmanism, Jainism, Buddhism and Ajivikism travelled to the Tamil kingdoms. The Silappatikaram, Manimekalai and the Tirukkural represent an age of philosophic thought, religious and secular; and of inter-cultural contacts and inter-cultural conflicts.

The Philosophers

The transition from the period in which the poet is the prominent educator of society to the period in which the philosopher becomes the prominent educator is gradual. It is hardly necessary to remind the reader that these stages overlap and are named the most prominent and distinctive educator-type of a certain period, and that the prominence of one type during a specific period does not exclude the functional activities of the rest during the same period. The shaman, the bard, the poet and the philosopher are always present in society, but the fourth stage of development, brings to the fore the philosopher, both religious and secular. (29)

The bard and much more the poet, by the metaphysical abstractions involved in ideals such a puhaḷ, mānam (glory, honour) and aṟam (cosmic and moral order, righteousness), by constant references to moral and ethical problems of justice and honesty, and by exhortations to bravery, kindness and generosity have initiated the steps leading to formal philosophy. The intuitive insight of the poet now gives place to the organising wisdom of the philosopher, the humanist philosopher who believes in his self-sufficiency, and the religious philosopher who elaborates on a doctrine he claims to have been revealed, or which has been handed down by a tradition to which he gives the reverence that another gives to a revelation. For even revelation, which is explicit in the shaman and his priestly-prophetic role, undergoes a philosophic "processing" and rendering at a certain stage of religious development. (30) Poetry itself becomes philosophic and philosophy assumes the garb of poetry.

The social configuration within which the philosopher emerges is the City, a harbour-city or a king's capital. The descriptions in the longer poems of the anthologies and in the *Silappatikaram* and *Manimekalai* of a chess board development of a city-plan and of the quartieres occupied by various trades and professions, the day market-place and the night market-place,

the multi-lingual residence of foreign merchants, the quays heaped with exports and imports stamped with the customs seal, the multitude of ships riding at anchor, the well-lit roads at night, the various temples, monasteries and preaching rostra of a multi-religious population and the assembly halls, are common features of any large city in which culture-contacts resulting from a plural society occasion the creativity and the stir of the spirit. (31)

> "As in festivals many and diverse groups mingle
> together, so people speaking different tongues who
> have left their own countries live here in harmony." (32)

> "வேறுவே றுயர்ந்த முதுவா யொக்கற்
> சாறயர் மூதூர் சென்றுதொக் காங்கு
> மொழிபல பெருகிய பழிதீர் தேஎத்துப்
> புலம்பெயர் மக்கள் கலந்தினி துறையு
> முட்டாச் சிறப்பிற் பட்டினம்,"

The monarch and his subjects are conscious of a 'sense of empire', sometimes territorial, often commerical, and the new exigencies of statecraft and citizenship demand not panegyrics with incidental moralising, but specialised treatises on social and individual problems cast in the mould of cryptic, condensed verse to be easily memorised as in the *Tirukkural* and thus become common property, or personified and hypostatised in the dramatic characters of literary and polemical epics like the *Silappatikaram* and *Manimekalai* so as to be presented as types for imitation or rejection.

The culture of the city guarantees the democratisation of Education and the Arts and shifts the scene of culture and art from the palace to the houses of merchant princes, the temples and monasteries and the forum and the market place. It creates men of culture and taste even among non-professionals. Kovalan, the hero in the *Silappatikaram,* is a merchant prince, but his accomplishments are more than mercantile; he is a composer of impromptu lyrics of great beauty and a skilful player on the lute

who finds music a solace to him at a time of distress. (33) Music and dance are no more the exclusive property of the bard and his troupe. The entertainment which is at a popular level in the village becomes formal and highly technicalised in the city. Music and dance are cultivated by professinals and they have become subjects of formal scientific study. Matavi, the professional danseuse, begins learning her art at the age of five under a consumate master skilled in dance and poetry and drama. Her first public appearance a seven-year course of intense training is on a stage which conforms to long established norms, and professional musicians, each a master in his own instrument, are the members of her accompanying orchestra. (34) Modern scholars are unable to explain the highly technical data and musical learning incidentally furnished about Tamil dance and music in the 'epic-period'. One critic has asserted that Equal Temperament, said to be found by Haydn in the eighteenth century, was no secret to the Tamil musicians of the Silappatikaram epoch. (35) The professional danceuse, who now belongs to a courtesan class, and the professional musician do not now enjoy a reputation for moral behaviour. (36)

The democratisation is apparent not only in the Fine Arts but even more so in the teaching of religion and philosophy. The different secular and religious philosophies at this epoch appear as full and well-developed systems in the local cultural and language matrix. The twenty-seventh canto of *Manimekalai* contains an exposition of all the Indian systems of philosophy and religion, those originating in the Vedas and those originating outside of it. (37) These systems are propagated by philosopher teachers not only in esoteric gatherings but also in the market place and Hyde park corner. (38) Each philosopher school has its own banner which it flies above the booth of its representatives. They hold disputations in the market place and these disputations, expositions and Puranic and bardic recitations are special attractions at the time of the great annual festivals. In the Cola

capital, Puhar, the annual festival in honour of Indra which lasted a month was held to be an occasion for such religious and philosophical exposition. The herald in Manimekalai who is announcing Indra's festival says:

> "Let those who teach philosophy, politics, logic and religion not leave the city ....
> Let those well-versed in ethical lore take their place under awnings or in canopied halls. Let those well-versed in religious love assemble in the halls of learning set apart for discussion." (39)

These philosopher-teachers, especially the religious philosophers, are found visiting important cities of the Tamil country like Kanci, Uraiyur, Madurai and Vanci and are also found preaching or on pilgrimage outside the Tamil country in oversea territory, Aravana Adikal, the Buddhist philosopher, is found at Kaverippattinam, Kanci, and Vanci, at Manipallavam and in Northern India. Kavunti Adikal, the Jain ascetic, accompanies Kovalan and Kannaki from Kaverippattinam to Madurai in order to listen to the teachings of the great ascetics. In the Jain and the Buddhist Tamil Books, the preachers of the Dharma (Dharma-Caranas) course through the heavens and land on earth at will to impart instruction. Manimekalai, the Buddhist heroine, and other preachers are thus granted the boon of space-travel and thus they are able to impart their teachings in different cities of the Tamil country and in other countries which they visit. The *Manimekalai* gives grounds to the inference that strong religious contacts were established between Tamil India on the one hand and Ceylon, Java and other lands and islands bordering the Bay of Bengal, just as the Silappatikaram mentions commercial contacts. This inference is confirmed by the similarity of the cave inscriptions in Ceylon and South India, and by the story of the Dhammaruci sect at the Abhayagiri monastery, and the relations between the Buddhist monks of the Cola country and the Buddhist monks of Anuradhapura. It is during this epoch that Kaverippattinam, Uraiyur,

Madurai, Kanci and Vanci became strong centres of the religions which originated in Northern India. Kanci (Conjeevaram) especially, is important in the history of the spread of Tamil Buddhism in foreign countries.

While the *Silappatikaram* and the *Manimekalai* are essentially poems with a background of religious philosophies, the secular humanism of the poetic periods finds its philosophic development and expression in the *Tirukkural* which may well be termed a humanist codex.

Notes

1. The Statement may be verified by the study of the poems in the *Purananuru,* particularly numbers 256 to 299 and the anthologies of love poetry. See ALBERT SCHWEITZER, *Indian thought andits development,* p. 200 ff.

   Pierre Meile in *Historie des literatures,* Vol. I, p. 1050 ff.

2. **Swami Vipulananda,** *The development of Tamilian religious thought in Tamil Culture,* Vol. V, 1956, p. 254 ff.

3. **Pierre Meile,** *Litteratures Dravidiennes,* in *Histoire des litteratures* Vol. I, p. 1051. *L' Inde classique,* Vol. II, numbers, 1910, 1904-1928 and 1538-1541.

4. **K.N. Sivaraja Pillai,** *The Chronology of the Early Tamils,* op. cit., p. 7 ff.

5. See **Melville J. Herskovits,** *Man and His works,* pp. 461-621. Alfred A. Knopf, New york, 1949.

   W.H. Sprott, Sociology, p. 159ff, Hutchinson, London, 1956.

6. **Gilbert Murray,** *The Classical tradition in poetry,* Oxford University Press, London, 1927.

7. **Mircea Eliade,** *Le Chamanisme,* op.cit., p. 369 ff. and p. 430 ff.

8. **F.M. Cornford,** *Principium sapientiae,* op.cit., p. 94.

Cf. **Kershaw N. Chadwick,** *Poetry and Prophecy,* University Press, Cambridge, 1942. See also the following books.

Edgar Thurston, *Omens and superstitions of Southern India,* Fisher Unwin, London, 1912.

C.G. Seligman and B.Z. Seligman, *The Veddas of Ceylon,* Cambridge, 1911.

W.D. Hambly, *Origins of education among primitive people,* Macmillan, London. 1926.

Albert D. Helser, *Education of Primitive People,* Fleming H. Tevell Co., New York, (no date).

Christopher Dawson, *Age of the Gods,* Sheed and Ward London, 1933.

Franz Boas, *The mind of primitive man,* Macmillan, London, 1938.

Melville Jacobs, *Cultures in the present world crisis in Human Relations,* Vol. I, (1947).

A.L. Kroeber, *Anthropology,* London, 1948.

Melville J. Herskovits, *Man and his Works,* Alfred A. Knopf, New York, 1949.

Ralph Linton, *The Tree of Culture,* Alfred, A. Knopf, New York, 1955. Pages 486-498 in *The Tree of Culture* present for the first time in an American book an analysis of ancient Tamil society of the Sangam period. The author has drawn from secondary sources but recognises the value of *Tolkappiyam* for cultural anthropology.

9. *Puram., 52, 1 :* 'Aṇangkuḍai neduṅgkōḍu'. There are several indications of animism where the words 'sur' and 'aṇangu' (spirits) occur. On the shaman's religious role and the development of the priesthood, see

Gunnar Landtman, *The origin of the inequality of the social classes,* Kegan Paul, London, 1938. Pages 111 to 226 on the origin of priesthood is of great interest in the

study of ancient Indian shamanism and priesthood among the Dravidian and Aryan - speaking language groups. Cf. Hasting's *Encyclopaedia of Religions,* articles on Dravidians (Northern) and Dravidians (Sourthern).

See **B. Malinowski,** *Freedom and Civilisation,* Allen and Unwin, London, 1947, p. 213; "Sociologically speaking magic adds to the force of solidarity and to the power of leadership in primitive communities the magician - who occasionally is the leader himself- always inspires the community with a consciousness of discipline and with the faith in leadership." Cf. T. Porul., 60. 1-2.

10. *Aham, 22; Puram.,* 253, 5; *Kur., 53; Puram.,* 269 and 299. For reference to primitive cults in the *Ten Idylls,* see **J.V. Chelliah's** Introduction in his Pāṭṭupattu, General Publishers, Colombo, 1946.

11. *Nar., 288,* 4-7; *Aham, 98, 1-10.*

12. See **Ceonhard Adam,** *Primitive art,* Pelican Books, p.45 ff.

13. Pattuppāṭṭu, Paṭṭinappālai, 86-90. Silappatikaram, Cantos 12, 17 and 24; See

    P.T. Srinivasa Iyengar, *History of the Tamils,* op. cit., 74-85. See also

    W.O.E. Oestezley, *The Sacred dance,* University Press, Cambridge, 1923.

    W.D. Hambly, *Tribal dancing and social development,* Witherby, London, 1926.

    E.O. James, *The beginnings of religion,* Allen and Unwin, London, 1952.

14. Silappatikāram, canto XII, 11 ff. See English translation by **V.R. Ramachandra Dikshitar,** The Silappatikāram, Oxford University Press, Madras, 1939.

15. *Kur.,* 23; Patir. 43, 26-28; *Aham.* 27, 10-11, 208, 3, e.g., *Kur. 23,* The men and women shamans during their ritual functions held a small wand like the leader of the bards in Greece; See *Kur.* 298; *Aham.* 97, 10-11. 152, 4, 208, 3.

16. **HII,** Vol. I, 119-158.

A.M. Macdonnel, *A History of Sanskrit Literature,* pp. 191-201: Heinemann, London, 1905.

17. **Christopher Dawson,** *Religion and Culture,* op.cit, p.93. "This theological development of the theory of the sacrifice is intimately related to the sociological development of the institution of priesthood, which in India as nowhere else was able to concentrate the whole intellectual and social energy of the community on the intensive cultivation and study of its specialised functions.

18. **Mircea Eliade,** *Le Chamanisme,* op.cit., p. 362 ff

19. *Patir.,* 43, 26-28.

20. Regarding the potter see translations of Tamil Poems in **K.R. Srinivasan,** *The Megalithic and Urn fields of South India in the light of Tamil literature and tradition in Ancient India,* Vol. I. (1946), number 2, pp. 9-16, *Puram.* 335.

21. See *Puram,* 223-250 for elegies and reflections on old age and death.

22. An imaginative analysis of the following poems would illustrate the bardic society here described. *Puram,* 335 and 285 to 290.

23. See **Swami Vipulananda,** Yāḻ Nūl (Tm.) and **J.V. Chelliah,** Pattuppāṭṭu on distinctions between bards *Viraliyar* (dancers), *Kuttar* (actors).

24. The antiquity of the bardic tradition is clear from the poems. See *Puram.* 151; TiÓm TiÓm TôÓ] ÚYIT

25. E.g. *Puram,* 68, 69, 103, 105, 115, 125, 150, 180, 212, 234, 240, 319, 320-334; and **J.V. Chelliah,** Pattuppāṭṭu. especially page 7, page 36, 11, 314-319; page 45 ff; page 85 ff; 193 ff.

26. Cf. **Arnold Hauser,** *The Social History of art,* op. cit., Vol. I, pp. 71-130. page 124:"The poet is looked upon as the guest-friend of his patron, even at times when he is utterly dependent on him.

27. *Puram*. 169: *Kur*. 15, 73; *Aham. 251*

28. *Puram*, 169. Compare with.

29. See **Morris Ginsberg,** *On the diversity of morals,* Essay on *The Concept on Evolution in Sociology,* p. 182: "It is clear that there is no single order of development nor can any given form of an institution be invariably correlated with a determinate stage or phase of culture taken as a whole."

30. **Christopher Dawson,** *Religion and culture,* op. cit., p.43: "The continuity between the primitive tradition of devination and shamanism and the higher developments of philosophic thought is to be seen even in Greek philosophy with Empedocles and the Pythagoreans - not to mention the daemon of Socrates - and in Eastern religions is still closer and more unmistakable.

31 *Silap.*, V. 7-58; *Mani.*, XXVIII, 29-68.

32. Paṭṭinappālai, 214-217

33. *Silap.*, XIII, 102-114.

34. *Silap.*, III

35. See **M. Abraham Pandithar,** Karunamrtasāgaram, Madras, 1917. See **Beryl De Zoetc,** The other Mind, Gollanz, London, 1952.

36. Maṇi, XVIII, 107 ff.

37. See **S. Krishnaswami Aiyangar,** *Manimekhalai and its historical setting,* pp. 54-107. Luzac and Co., London, 1927. ID. *The Buddhism of Manimekhalai* in *Buddhistic Studies* (Ed. **B.C. Law).** Thacker, Calcutta, 1931.

38. Paṭṭinappālai, 170 ff. Cf. Maduraikkānci, 370 ff.

39. *Mani.*, I. 10-14, 58-64.

THE IDEAL OF THE EXPANDING SELF

A study of the development of the 'expanding self' within the ancient geographical area represented by Tamil culture should show us how communities two thousand years ago were prepared to look upon their neighbours, their neighbouring villages, their neighbouring kingdoms and upon the world at large. Such an enquiry should also reveal to us that the need to open lines of communication and bridge distance is not a need which has suddenly grown out of the 'air age' or the 'jet age'. When communications were much slower and there were no international and inter-governmental organisations, man still felt the need to commune with his fellow-men. Philosophers, religious teachers, kings and conquerors, commercial itinerants and professional travellers and adventurers have been engaged at all moments of human history in bringing men of different countries, races and languages together, and we remain amazed how much they, with their limited means of transport, were able to achieve.

Two oft-quoted verses of Tamil poetry induce one to examine the development of the expanding self within Tamil Culture. One is a line from the *Puram* poem which outlines a philosophy of individual dignity and personal responsibility and which says:

'யாதும் ஊரே
யாவரும் கேளிர்'

To us all countries are one
And all men are kin. (*Pu<u>r</u>am.* 192)

and the other an incomparable couplet from the *Tirukku<u>r</u>al*.

'யாதானு நாடாமா லூராமா லென்னொருவன்
சாந்துணையுங் கல்லாத வாறு?' (திருக். *397)*

Since all towns and countries are one's own
How many one discontinue learning until death?

The implication of this distich is that since there are so many different countries, each with its own language, philosophies, culture, religion and literature, and since these various fields of learning regarding each country are to be investigated, if each foreign country is to be understood as one understands one's own native country and its cultural heritage, the duration of life is so short that one has to continue learning so long as life lasts.

The semantic significance of ūr, nādu, kēḷir, may have varied in different epochs of Tamil history, but the essential expansiveness of the above verses and their humanistic significance are only equalled by another oft-quoted Latin line from the African Terence *"Homo sum; nil humani a me alienum puto"*.

The attributes of a mature personality are reduced to three by Gordon W. Allport. The first is the avenue of widening interests (the expanding self), the second is the avenue of detachment and insight, according to which the individual sees himself as other see him (self-objectification), and the third a unifying philosophy of life, which gives life an integrative pattern (self unification).[1]

If a society is to function with energy and success and provide maximum happiness to its members, it has to be nourished on ideals. It was the fortune of early Tamil society to realise that a man or a society without ideals was an empty shell - 'பூட்கை யில்லோன் யாக்கை போல' (*Puṟam. 69, 5.*)

The expanding self is an attribute of vital importance in the development of a mature personality, and a people to whom the ideal of the expanding self is continually presented will tend to construct a society which is mature in its interests and in its activities. The expanding self designates a person who seeks to widen his interests outside of himself so that he is not preoccupied with himself and forgets the self in seeking what is non-self. He cultivates a variety of psychogenic interests "which concern themselves with ideal objects and values beyond the range of

viscerogenic desire".[2] In order to create such interests and cultivate such ideas, he should establish links and common bonds with the immediate community in which he lives and with the larger community which is the nation, and finally with the world community or the countries and peoples outside his own. The expanding self enlarges in concentric circles of widening interests, and paradoxically 'self expression', a frequent and great word in educational theory, requires the capacity to lose oneself in objectives not primarily referred to the self.

Altruism may be considered the quality which charactises the fullest development of the expanding self, and altruism takes time to appear in the history of a people. The solidarity of the primitive man is with his tribe and his clan; it is gradually that reflection brings on the conviction that all men are his brothers and neighbours, and that love takes the primary place in the moral life.[3]

The altruistic idea has been stated at various times in various cultures. Among Chinese thinkers Lao-tse, born in 604 B.C., and Confucius, 551-479 B.C. propounded comparatively early the thesis of responsibility towards others. On the other hand Plato and Aristotle and other thinkers of the classic period limited their consideration to the Greek freeman. The *Dharmasastras* in their heyday of formulation excluded those who were not Brahmins by birth and those who lived outside the region of spiritual eminence, Āryavartha, the boundaries of whcih were the Himalayas and the Vindhyas. But the altruistic idea seems to have developed in the Tamil country unimpeded by caste or by religious exclusivism. Like Panaetius, the Stoic humanist, the Tamil poets and thinkers spoke of the equality of men and the sympathy due to all life as truths known by reason.

The early discovery of this ethic of world and life-affirming goodness by Tamil society is impressive. Hence Albert Schweitzer:

> "With sure strokes the *Kuṟaḷ* draws the ideal of simple ethical humanity. On the most varied questions concerning the conduct of man to himself and to the world its utterances are characterised by nobility and good sense. There hardly exists in the literature of the world a collection of maxims in which we find such lofty wisdom"[4]

The ethic of altruistic love and service, however, occurs much earlier than the *Tirukkuṟaḷ*.

The earliest persons whom we find responsible for the development of the expanding self in the Tamil country are its bards and poets. The bards and poets have their own favourite chiefs and patrons and in time of feuds and war have their own loyalties, but they also travel from chieftain to chieftain, from court to court; and from kingdom to kingdom, so that they form both a unifying and expanding cultural agency amidst the political divisions of the Tamil country. The bards and poets act also as ambassadors to kings and cheiftains, bringing greetings, offering mediation or recommending treaties and confederations. They are highly conscious of the political units of warring chieftaincies and rival kingdoms among the Tamils themselves, but they are also fierce about the integrity of the Tamil Nadu and the cohesion and unity given to the entire people by the Tamil language. It is not political institutions common to the Tamil kingdoms or common religious beliefs which decide the bond of unity in these kingdoms. The bonds of unity are the language and the culture of which the bards and the poets are the custodians, and these define teh limits of the territory to which a special loyalty is due, the Tamil land, தமிழகம். The Tamil people and their territory are known simply by the name of their language:

தமிழ்தலை மயங்கிய தலையாலங் கானம் - *Puṟam. 19,2.*

அதூஉஞ் சாலுநற் றமிழ்முழு தறிதல் - *Puṟam. 50,10.*

ண்டமிழ் பொதுவெனப் பொறாஅன்- *Puram. 51,5.*

வையக வரைப்பிற் றமிழகங் கேட்ப- *Puram. 168,18.*

தொடுத்த தண்டமிழ் வைப்பகங் கொண்டியாக- *Puram. 198,11-12.*

The Tamil kings are known as தண்டமிழ்க் கிழவர் *(Puram. 35, 3),* and the Tamil-speaking territory as பொதுமை சுட்டிய மூவருலகம் *(Puram. 357).* Border states and foreign countries are considered foreign because there the language is different, *moli peyar teyam....*[5] The bards and poets, and under their inspiration, the people have a twofold loyalty; one to a particular chieftain or king another to the Tamil-speaking land; and, warring as they might among themselves, the Tamil kings and chiefs unite to form a confederation on the basis of their common heritage in order to resist foreign armies or to advance on foreign territories - வடபுல மன்னர் வாட (*Puram.* 52, 5).

This dual loyalty is also exemplified by the *Silappatikāram* which is professedly regardful of the common links which bind the Tamil kingdoms. The epic is the most concrete and impassioned expression of Tamil patriotism. It will brook no aspersions on Tamil military prowess even in jest by North Indian kings :

அருந்தமி ழாற்றல் அறிந்தில ராங்கு *(Silap.,) XXVI, 161.*

தென்றமி ழாற்றல்
அறியாது மலைந்த கனக விசயம் *(Silap.,) XXVII, 189-190.*

These same kings, however, who were so jointly sensitive to North Indian ridicule would not have hesitated to war among themselves.

The volume of poetry which the bards and poets composed became common to the Tamil speaking kingdoms and through their poetry, the people came to know of the lives of the people of neighbouring districts and regions, of the material resources of the Tamil kingdoms and of the history of chiefs and kings not their own. In the *Aham* poems the description of Nature in different physio-geographical regions is indispensable and hence a knowledge and love of the entire Tamil country was engendered

by this poetry. Whatever history exists of the Sangam age is gathered by the incidental references to kings and chiefs, their cities and places, their war and treaties in the *Aham* and *Puram* poems. It is in such incidental fashion that the emblems of the Tamil kings, the names of the prominent chieftains and the location and brief descriptions of the Tamil cities, hills, and battle-fields of that early age have reached us.

The *Aham* poetry developed these self-expanding sentiments in many ways. It enjoined a study of the annual seasons and particulars regarding every geographical region and brought in all Nature as a background for the most expansive of human emotions which is love. The regional division was a poetic division of the whole world:

படுதிரை வையம் பாத்திய பண்பே (தொல். *948)*

The poetry which dealt particularly with separated lovers brought into the picture of suffering, other lands, other climes, other peoples, where the lover has gone for purposes of trade or war or embassy of one kind or another.

The hills and tracts often forlorn, unpopulated and inhospitable which separate the home country from the rest and especially the deep resounding ocean are reminders that there are other peoples and other lands to which the lover undertakes journeys without his bride.

முந்நீர் வழக்கம் மகடூஉவொ டில்லை. (தொல். *980)*

The organisation and the sense of the self undergo great extension in the period of falling in love. Some other person is involved and what is of interest to some other person becomes important to oneself. Hence in the extension of the self, the Sangam love poetry was greatly instrumental. It was equally instrumental in developing self-exteriorisation and self-objectification through the impersonating character of the poetry which demanded that the poet compose poems under different

situations, as a lover, as a nurse, as a parent or as a companion. Such situational impersonation produced insight, sympathy and humour in the expansion of the self.

Both in love and outside of love, the expanding self has to forget self and lose itself in finding the good of others. Such altruism and disinterested love of another's well-being has been repeatedly enjoined as the ideal in early Tamil literature. A great hero of the period, Āy, a warrior chief and patron of bards and poets, is praised because he does not trade in goodness in this world in the hope that it will be profitable in the next or because it is the accepted conduct for men known to be wise and good, but because good should be accomplished for its own sake.[6]

'இம்மைச் செய்தது மறுமைக் காமெனும்
அறவிலை வணிக னாயலன்' *(Puṟam. 134)*

Altruism and `living not for self but for others' is recommended in ancient Tamil thought because of its own intrinsic worth and not for any future reward or for the benefit of a future birth.

The following poem tersely expresses certain dynamic and creative thoughts underlying this altruism:

> "Does this world really exist? If it does, it is because therein live persons who if they came by divine nectar would not consume it selfishly alone; they bear ill-will towards none; they fear not nor quail before what others fear; they waver not. *With ideals of striving not for their own good but for the good of the rest of men they live-hence one may believe the world exists".*

'உண்டா லம்மவிவ் வுலகம்

..

தமக்கென முயலா நோன்றாட்
பிறர்க்கென முயலுந ருண்மை யானே' (Puṟam. 182)

If there were no such altruistic persons, life would not be worth living nor would the earth be considered existent for human purposes. This altruistic purposiveness was considered the highest culture. It is because of the existence of persons of such altruistic culture that human life seems bearable; else one would have to bury oneself in despair.

'பண்புடையார்ப் பட்டுண் டுலகம் அதுவின்றேல்
மண்புக்கு மாய்வது மன்' (திருக். 996)

Men possessed of the keenest intellectual acumen and the sharpest wit are insensitive as logs of wood did they not possess this altruistic culture.[7] It is this expansiveness which makes friendship and laughter possible. To those who cannot laugh the world must seem dark even amidst the blazing light of noon.[8]

These poets have already discovered that without a minimum number of persons who release this altruistic energy, there would be far too much hatred for society to be stable or happy.

This expansiveness is part of the integral and total goodness of the heroes portrayed in Sangam poems. When the bards and the poets praise the kings and the chieftains, they recount more their victories in peace and in war, and they are remembered for their unbounded and indiscriminating liberality like the cloud, their domestic felicity, their accessibility, gentleness and kindliness, a gentleness and kindliness comparable to the sense of refreshment bestowed by limpid streams and cool fragrant waters.[9]

This altruism makes everything associated with altruistic persons sweet, picturesque and refreshing.

When Shakespeare in *Coriolanus* refers to Valeria as

'Chaste as the icicle
Thats curdled by the frost from purest snow
And hangs on Dian's temple'

he means that ice, pure everywhere, becomes purer by association

with the temple of Diana of Ephesus. Similarly flowers fragrant everywhere are more fragrant in the land of Ōri of the liberal hand (*Kuṟ. 199*), and waters cool and refreshing everywhere are far more refreshing in the lake which belongs to Pāri, the magnificent giver. (Kuṟ. 19) Confering material benefits is but a small and one-sided manifestation of this altruism. Its main feature is to live for others. Water tastes sweet when drunk after eating a *nelli* fruit. It is an experience with every child likes to repeat wherever *nelli* fruits are available. But the water will be sweeter if tasted after eating the nelli fruit from a particular garden belonging to Paṇṇaṉ. And why? Because he is one who does not live for himself but for others.

> 'தனக்கென வாழாப் பிறர்க்குரி யாளன்
> பண்ணன் சிறுகுடிப் படப்பை நுண்ணிலைப்
> புன்காழ் நெல்லிப். பைங்காய் தின்றவர்
> நீர்குடி சுவை' *(Aham.54, 13-16)*

These heroes and their friends, the poets, were the ideals of early Sangam society. The society realised that altruistic love was the ideal which would confer to any society the vitality and creative which it needed so that its members might find both happiness and freedom. I find almost a commendation of Tamil social ideas in what Pitrim A. Sorokin has written about *Altruistic Love* in his studies of American Good Neighbours and Christian - Catholic saints:-

"In its declining sensate phase Western culture has become increasingly negativistic. In papers and magazines it devotes the front page to hair-raising murder stories, to sex scandals of perversions, to hypocrisy or insanity hardly ever mentioning any good deed or anything truly positive. It does the same in fiction; in cinemas and plays; in operas and songs; in painting and sculpture in radio and television. Sex, insanity, and crime constitute roughly from 80 to 90 percent of the topics in these fields of contemporary Western culture. The situation is no different in other fields. Our sensate culture there also dwells mainly in the

region of subsocial sewers; breathes mainly their foul air; and drags down into their turbid muck everything heroic, positive true, good and beautiful."

"In contrast to this, Western social science has paid scant attention to positive types of human beings, their positive achievements, their heroic actions, and their positive relationships. The criminal has been 'researched' incomparably more thoroughly than the saint or the altruist; the idiot has been studied more carefully than the genius; perverts and failures have been investigated much more intensely than integrated persons or heroes. In accordance with the total nature of our nagativistic culture, our social science has been semi-blind about all positive types and actions and very sharp-eyed about all negative types and relationships. It seems to have enjoyed moving in the muck of social sewers; it has been reluctant to move in the fresh air of high social peaks. It has stressed the pathological and neglected the sound and heroic.

"The social function of the saints, aside from the above role of the good neighbours, consists of being a living incarnation of the highest goodness, love and spirituality of a given society. The saints are creative heroes in the field of moral values and they set a visible example for imitation. In the field of altruisic love the bulk of the saints are masters and creators of love energy, which they generate in large quantities of the purest quality. Without these masters of 'love production', society is bound to suffer greatly from a catastrophic scarcity of friendship and harmony among its members, and from an overabundance of deadly hatred and strife. Whatever the form in which these masters of 'love production' appear, be it religious or non-religious, a minimum of such apostle of unselfness is as necessary for any creative and happy society as is a minimum of experts in the production of vital material goods. The concrete forms of love of these saintly apostles change, but their substance remains perennial and immortal; no society

can live a long, happy and creative life without the heroes of love and spirituality."[10]

So far for the ideal of the expanding-self within the limits of Vēnkadam and Cape Comorin, within those districts which were traditionally Tamil-speaking. The extent of Tamil interest was wide. The earliest historical evidence available about the Tamil kingdoms supports Tamil commercial and political interests outside the Tamil kingdoms. The evidence of the Asokan II and XIII Rock edicts (3rd c. B.C.) and the Khāravela Inscription (c. 165 B.C.) suppose the Tamil kingdoms as fully established political entities. The evidence of Megasthanes, of Kautilya, of the Sanskrit epics, and the sangam literary allusions to the Nandās and the Mauryās shows that the Tamil kingdoms were not living in cultural or commercial isolation or segregation.[11]

The inclusion of Northern India within the orbit of Tamil interests was due at this period mainly to commerce and religion. North Indian goods were to be found in the Tamil sea-ports, and North Indian craftsmen were employed together with Tamil artisans in the embellishment of Tamil cities - 'skilled artisans from Magadha, mechanics from Maratam, smiths from Avanti and Yavana carpenters,"[12]. With the introduction of Vedic religion and Brahmin influence, the Himalayas and the Ganges became sacred also to the Tamils and Vedic, Puranic and Epic knowledge enlarged the geographical limits of their religious, literary and social interests. About the same time that Brahminism entered the Tamil country, Jainism, Ajivikism and Buddhism also made their entry. With the religions of North Indian origins came religious teachers who expressed in Tamil the thought contained in their Sanskrit and Prakrit religious literature. Pilgrimages were encouraged to North Indian and Ceylonese shrines, and commercial as well as religious travel opened up new lines of communication.

Through the doctrine of rebirth, the *Silappatikāram* and the *Maṇimēkalai* strove to destroy the barriers between various political

and language groups of India and even outside. To the Tamil characters in *Maṇimēkalai* are attributed North Indian origins in previous births and Kannagi and Kovalan are foretold that they would be reborn in Kapilavastu, embrace the Buddha's teaching and thus attain nirvana. Kovalan himself is said to have been in his previous birth in the service of the king in the Kalinga kingdom: Āputra is a Brahmin, born in the Tamil country (of a mother of Varanasi) who in another birth becomes the king of Java and its dependencies. *Maṇimēkalai* in the previous birth was the wife of a prince Rahula and belonged to a North Indian kingdom as also did Matavi and Sutamati.

As the contacts with Northern India increased because of commerce, and religious and philosophic interaction, and because of wars against the Northern kingdoms, the Ganges and the Himalayas are increasingly alluded to in the poetry of the anthologies, and the area of puranic, religious and altruistic interest widens. The Himalayas are considered symbolic of long enduring stability: they are also the 'golden-crested Himalayas' பொன்படு நெடுங்கோட் டிமயம் as the snow-covered ranges appear in the sunlight to the beholder in the plains. The gazelles repose in peace and security within the light of the sacrificial fires along the Himalayan ranges and by their placid lakes.[13] Even if there were no other world or no rebirth, one should so live as to establish glory Himalayan in its heights.[14]

'இமயத்துக்
கோடு உயர்ந் தன்ன தம்இசை நட்டுத்
தீதுஇல் யாக்கையொடு மாய்தல் தவத்தலையே' *(Puṟam. 214, 11-13)*

The sands, usually symbolic of longevity and multitudes are those of Pahruli, Kaveri, Comorin or Sentil. But the sands of the Ganges and the rain on the Himalayan ranges, also find a place.

'இமயத் தீண்டி யின்குரல் பயிற்றிக்
கொண்டன் மாமழை பொழிந்த
துண்பஃ றுளியினும் வாழிய பலவே' *(Puṟam. 34, 21-23)*

A pre-occupation is there with one group of poets to associate the Himalayas and the Ganges with mountains and rivers in the Tamil country.

'வடா அது பனிபடு நெடுவரை வடக்கும்
தெனாஅ துருகெழு குமரியின் றெற்கும்' (Pu_ram. 6)

'குமரியம் பெருந்துறை யயிரை மாந்தி
வடமலைப் பெயர்குவை யாயின்' (Pu_ram. 67)

Sometimes the association with the North Indian landmarks is one of conquest.

'பொன்படு நெடுங்கோட்
டிமயஞ் சூட்டிய வேம விற்பொறி' (Pu_ram. 39, 14-15)

'பஃறுளி யாற்றுடன் பன்மலை யடுக்கத்துக்
குமரிக் கோடுங் கொடுங்கடல் கொள்ள
வடதிசைக் கங்கையும் இமயமுங் கொண்டு
தென்றிசை யாண்ட தென்னவன் வாழி' (Silap. XI, 19-22)

In one poem the statement is made that the Himalayas may well be maintaining the balance in the world. But if the dynasty of Āy (the Aioi of Ptolemy) were not there, would not the world itself be overturned?

'வடதிசை யதுதுவே வான்றோ யிமயம்
தென்றிசை யாஅய்குடி யின்றாயிற்
பிறழ்வது மன்னோவிம் மலர்தலை யுலகே' (Pu_ram. 132, 7-8)

3

The expanding interest in Norther Indian partly synchronised with the intense religious activity, navigation and maritime enterprise and international trade which marked the first three centuries of the christian era in the Tamil kingdoms. The archaeological and numismatic evidence for the existence of vast commercial Tamil contacts and trade with the East and West during this period are confirmed by both Tamil and Foreign literary records. This trade brought to the Tamil country not only foreign

sailors and merchants but also numerous foreigners who established themselves in *Damirica* as merchants, middle-men, soldiers, body-guards and city-guards. The Tamil country was the scene not only of terminal trade but also of transit trade which reached Europe from South East Asia and the Far East through the Tamil country. Cities both on the coast and inland should have included in its populations Arabs, Romans, Chinese, Malays and other nationals. The Sangam poems and the two epics speak of the fine ships and the fine wines of the Yavanas, the settlements of the foreigners, and the many languages which are heard in the Tamil cities. To this peak period of foreign trade corresponds also Tamil colonisation in south East Asia and Tamil embassies to foreign courts including that of Agustus (d.A.D. 14), The remains of the Roman factory at Arikamedu is a surprising confirmation of the cosmopolitanism which prevailed in the Tamil country.[15] Tamil research and criticism have not paid hitherto attention to the influence of this cosmopolitanism in the widening of the Tamil intellectual, social and altruistic horizon. A couplet like 'யாதானு நாடாமா லூராமால்' becomes doubly intelligible in this context of cosmopolitanism.

This peak period of international trade was also the period of unprecedented religious and philosophic activity in the Tamil country. Hence the ideal of the expanding self becomes greatly enriched and notions of the world, Humanity, Honour, Aram, Altruism are widely extended so as to include the new semantic significances that the broadening of sympathies and systematising of experience has acquired. The twin epics and above all the *Tirukkuṟaḷ* are witness to this expanding social weltanschauung.

The Ideal Man of the *Tirukkuṟaḷ* is said to live for others.

'அன்பிலா ரெல்லாந் தமக்குரிய ரன்புடையார்
என்பு முரியர் பிறர்க்கு' *(Tk. 72)*

He gives himself to his wife, to his children, to his relatives, his friends and to humanity at large. The very purpose of married life

is to provide that companionship and joint partnership which promotes altruistic love and entertainment.

> 'இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி
> வேளாண்மை செய்தற் பொருட்டு' *(Tk. 87)*

Even if the expectation of reward in another world were no motivating force, it would yet be the proper end of life to be altruistic.

> 'மேலுலக மில்லெனினு மீதலே நன்று' *(Tk. 222)*

The courtesy of the Ideal man extends to his enemies as well for enemity has its own code of honour (*Tk. 995*). Further

> Of what avail is culture if it returns not
> What it receives in wrongs?

> 'இன்னாசெய் தார்க்கு மினியவே செய்யாக்கால்
> என்ன பயத்ததோ சால்பு?' *(Tk. 987)*

The expansive character of the Ideal man is further illustrated by the study of sub-social characters in society. If the base and the low are liberal at all, they would be so only under compulsion and force (*Tk. 1077, 1078*). They nave no regard for any one else and consideration for the feelings and rights of others does not enter into their composition.

> 'தேவர் அனையர் கயவர் அவருந்தாம்
> மேலன செய்தொழுக லான்' (*Tk. 1073)*

> Vile persons are like unto the gods
> Because they also do as they please.

The chapters on Love, Culture, Wisdom, Honour, Friendship are impregnated with exhortations and reflections regarding a purposive altruism as the basis of the Ideal Personality. There are few ancient world classics in which the ethics of altruistic love are so elaborately outlined as in the *Tirukkuṟaḷ* and a person's entire life and personality are said to be perfect only when dedicated to a life of complete self-giving.

The twin epics confirm the social weltanschauung of the *Tirukkuṟaḷ. Kannagi,* the heroine of the *Silappatikāram* laments her years of separation from her husband, not because of the personal privations to which she has been subject but because his absence has deprived her of the opportunity to practise the domestic virtues of liberality and entertainment.

அறவோர்க் களித்தலும் அந்தண ரோம்பலும்'
துறவோர்க் கெதிர்தலும் தொல்லோர் சிறப்பின்
விருந்தெதிர் கோடலும் இழந்த என்னை' *(Silap. XVI, 71-73)*

Domestic life is portrayed in the same epic as having hospitality its primary aim, and the possession of wealth is but a stewardship.

'விருந்து புறந்தரூஉம் பெருந்தண் வாழ்க்கை' *(Silap. II, 86)*

In the *Maṇimēkalai,* the Ideal of the Expanding Self is even more of a dominant note since altruistic service is the underlying motif of a number of episodes which are woven into the epic. The anti-social effects of poverty are vividly portrayed and a miraculous bowl is introduced which is inexhaustive in supplying food to needy animals, birds and human beings. When *Maṇimēkalai* goes to obtain her first alms, Ātirai blesses her - May hunger cease to exist in all the world-

'பாரக மடங்கலும் பசிப்பிணி யறுக' *(Maṇi. XVI, 134)*

The ancient ideal of living not for self but for others is hypostatised, made incarnate in the Buddha who is described in the now stereotyped phrase.

'தனக்கென வாழாப் பிறர்க்குரி யாளன்' *(Maṇi. V, 73)*

and

'பிறர்க்கற முயலும் பெரியோய்' *(Maṇi. XI, 63)*

The salutations in the epics wish prosperity for all the world and the cessation of hunger, disease and hatred.

'பசியும் பிணியும் பகையும் நீங்கி
வசியும் வளனும் சுரக்க'[16]

The Expanding Self cannot find its fullest fulfilment in human beings alone. His compassion has to include all living beings. Certain anecdotes concerning Tamil heroes fired the popular imagination with a love of animals, birds and plants, even before ahimsa and vegetarianism became accepted codes of Tamil life. Pāri, one of the seven chieftains known for his altruism and liberality had abandoned his own chariot to support a *mullai* creeper which was growin athwart his chariot's path for lack of a support. Pēhan, another of the seven traditional chieftains, had flung his own silk mantle over a peacock shivering with cold. Kapialar, the poet, had trained birds to bring sheaves of paddy grain from surrounding fields when his patron chieftain's fortress had been beseiged. Āy was such a lover of birds that upon his death in the field of battle the birds had outstretched their wings to protect his corpse from the rays of the sun. And the poor owl had been struck with grief that it could not see Āy or his wounds to be of any help with the rest of the feathered company.

The Expanding Self finds another source of fulfilment in religious experience. Man seems to develop his humanity most when he admits the existence of an Infinite Being outside of this world. This spiritual experience of relations with God marks another potent source of psychogenic desires and values which are not self-centred. The mere desire to establish contact with the Divine is an expansive experience which spells freedom. One loses oneself in the quest of the Infinite in order to find oneself - *noverim te noverim me.*

The love poetry of the Tamils was the foundation for the Bakthi poetry which again is a significant Tamil contribution to world literature. He who is a t peace with God seeks to be at peace with his fellowmen, and his spiritual experience he seeks to share with his fellowmen. Like the intellectual humanist who

seeks more learning and enjoys the prospect of the world enjoying what he has enjoyed.

> 'தாமின் புறுவ துலகின் புறக்கண்டு
> காமுறுவர் கற்றறிந் தார்' *(Tk. 399)*

the religious man seeks his religious experience to be known by the rest of men, and his sould expands in the process of spiritual sharing-

> 'யான் பெற்ற இன்பம் பெறுகஇவ் வையம்' *(Tirumantiram, 85)*

5

One could thus trace the expansion of the contraction of the Expanding Self through the centuries of philosophy and literature in Tamil. It is rather striking that the most flourishing periods of the Expanding Self correspond to periods of national prosperity and overseas empires as during the *Silappathikāram* period, and later during the period of the Imperial Cholas. This lecture has examined primarily the development of the altruistic ideal in the earliest literature.

Pitrim A. Sorokin observes that altruistic persons enjoy remarkable vitality and a long duration of life. The same may be observed of societies. The longevity and vitality of Tamil culture was probably also due to the altruistic ideals which were so much a part of Tamil society in its more creative periods. It would be good for contemporary Tamil society to examine how far it stands for those ideals which give life and meaning to the literature of which we are justifiably proud, and whether we place before our youth that habitual vision of greatness without which a people must decay.

Notes

1. **Allport, Gordon W,** *The individual and his Religion.* p. 53, Macmillan, New York, 1950; **Allport, Gordon W,** *Personality, a psychological interpretation,* pp. 213-214, Constable, London, 1938.

2. **Allport, Gordon W.,** *The Individual and his Religion, op. cit., p. 53.*

3. **Schweitzer, Albert,** *The Evolution of Ethics in American Review,* Vol. IV, No.2 (Jan. 1960), pp. 5-14.

4. **Schweitzer, Albert,** *Indian Thought and its Development,* p. 203, Adam and Charles Black, London, 1951.

5. *Kur̲., 11, 7; Aham,* 67. 12; 211. 8. *Aing.,* 321. 4; *The Silap.,* Canto VI, 143; மொழிபெயர் தேத்தோர் ஒழியா விளக்கம் "The never failing lights in the quartieres of those who come from lands where the language differs."

6. *Pur̲am.,* 134; "Āy is no mercenary trader who does good in this life because it profits him in the next, nor does his liberality result from his pursuing the path set by the Wise (Sanror)". This poem has also been interpreted as to mean that "his liberality results from his pursuing the path set by the wise."

7. *Tirukkur̲aḷ,* 997, See also 990.

   'சான்றவர் சான்றாண்மை குன்றி னிருநிலந்தான்
   றாங்காது மன்னோ பொறை'

   Pur̲am. 34. 19-20.

   'இவ்வுலகத்துச்
   சான்றோர் செய்த நன்றுண் டாயின்'

8. *Tirukkur̲aḷ. 999.*

9. *Pari of nature sweeter than river water.* (*Pur̲am.* 105, 7) *of sweeter nature than th ewater of the Vani river which brings*

sandalwood. (Patir., 86, 13) Your mother like summer waters. (Kali. 42. 84.,)

10. **Sorokin, Pitrim, A.,** *Altruistic Love.*, pp. 3, 4, 197, Beacon Press, Boston, 1950.

11. **Srinivasa Ayangar, P.T.** *History of the Tamils, from the earliest times to* 600 A.D., op. cit., **Nilakanta Sastri, K.A.** *History of South India.* Oxford University Press, Madras, 1956.

12. *Maṇimēkalai,* XIX, 107-109.

13. *Puram,* 2. 20-24; 39, 14-15; 369. 24; *Nar.,* 356.

14. See also *Puram.* 166, 32-34. *Kur.,* 158

15. **Casal, J.M.,** *Fouilles de Virampatnam Arikamedu,* Klincksieck, Paris, 1949. **Wheeler Mortimer,** *Rome beyond the Imperial frontiers,* pp. 141-182, (Pelican Books), 1955.

16. *Silap.,* V. 72-73; *Maṇi., I.,* 70-71.

THE HUMANISTIC CONCEPT OF NATURE

Humanism is a philosophy and an attitude which consideres man, his nature and his work as the central themes of history, literature and art. It is an outlook and an attitude which fully sympathises with man and seeks to understand man.

Humanism loves the creations of men, namely towns and cities. The description of South Indian sea-ports and inland capitals made in the Tamil classics reveal town-planning on an extensive scale, with due attention to streets, to parks, to division into quarters, and to the general beauty and architecture of buildings, the prominent ones among which are said to be of the standardised and conventional seven-storey type. I wonder if in any other literature, if even in the literature of peoples of a city culture, a

city is used as the term of comparison for a lady. Such a simile however is very common in ancient Tamil literature. When a poet wished to express the abundance and resource, and where every sense may be gratified. You remember Lewis Mumford in his *Culture of Cities:*

> "Through its complex orchestration of time and space, no less than through the social division of labour, life in the city takes on the character of a symphony: specialised human aptitudes, specialised instruments, give rise to sonorous results which, neither in volume nor in quality, could be achieved by any single piece."[1]

A city was also the symbol of beauty, and hence the beauty of woman was also compared to the beauty of a city.

"Rich and resourceful is she like New York of the Americans" or "Meet me with all your virtues, London-like," may sound very strange to modern ears, but that is exactly what the ancient Tamil poets said with Tamil cities and towns as their terms of comparison. They chose cities and towns of historical importance or cities and towns which were prosperous and of greatest profit to king and people, and often the mention of a town situated in a certain kingdom was a graceful manner of paying a compliment to its sovereign. Women are often said to be as pretty or as resourceful.

"as the cool Kudavayil"
தண்குடவாயில் அன்னோள் (*Aham.* 44)

"as Allur of paddy wealth"
பிண்ட நெல்லின் அள்ளூ ரன்ன (*Aham.* 46)

"as Tondi of the Cera king"
திண்தேர்ப் பொறையன் தொண்டி யன்ன (*Aham. 60)*

"Meet me", says a lover, "with your several Tondi-like virtues", Tondi being the great sea-port on the West coast, the

Tyndis of Ptolemy. Thus nearly every famous town or city of old has been pressed into cervice as a term of comparison in a lover's language.

The Tamils idealised city life, but this idealisation of city life they made quite compatible with love of Nature. It was a love of Nature which was different from the love of Nature of the Greeks and Latins, and different from that European and English literary tradition of Nature derived from the Mediterranean classical sources. We shall search in vain in the Tamil classics for poems like those of Theocritus or Vergil. No Bucolics are there as poems of escape from brutal reality singing of idealised herdsmen; no Georgics which professedly deal with aspects of agriculture; no poems exclusively on the Moon or River, or the spring. The poetry of the Tamils places man and human emotion at the centre and Nature as the setting in which man lives and loves.[2]

The first characteristic which strikes the student of Nature in Tamil poetry is the resource of the poets of old and the manner in which the poets have utilised the terrain which was available to them. The five-fold division of land is perhaps applicable to the world at large, but it was a reality within the limits of Tamiḻakam, between Comorin and Vēnkadam. Such a division based on physical geography could not have been possible in the Indo-Gangetic plain or in Ceylon, because the land does not allow of such a division. The poet writing from Nāgapuri or from Pāṭaliputra would have to travers several hundred miles, and to kingdoms very different from his own before coming to the seashore and *neital* tracts, but here within the Tamil country were available the mountain ranges of the Western ghats and the Palni hills, the rocky hilly land of Salem and Coimbatore, the *Mullai* tracts of Chettinad, the alluvial plains watered by the Kaveri and the Vaihai, the long broken costline of the Eastern and Western coasts, and the backwaters of Malabar. Here was enough diversified terrain for poetic adventure.

Victor Laprade in a work published in the last century regarding the concept of Nature among ancient people observes that it has varied amongst such peoples as those of Northern India and those of Greece. In Northern India, the vast Himalayan range, the broad plains which seem to have no horizon, watered by rivers which in their expense seems to have no shores which limit them, were instrumental in creating the sense of the infinite and the sense of wonder at natural phenomena which are characteristic of early Vedic poetry. Man, he says, was faced with this Infinite on all sides. Infinity seemed to overwhelm him and crush him. Greece, on the other hand, is example of another kind of landscape which, engenders quite a different reaction to Nature. Greece is a small diversified country with not too dense a vegetation. Its rivers flow placidly through meadows, and its pine clad promontories look out on the many-islanded Aegean. Its sky is clear and blue; its coast curves into innumerable gulfs; its rivers are small and its hills are low. There was nothing to awe the Greeks. In such a country, argues Laprade, man was free to evolve a spirit of independence, of conquest and of liberty.[3]

In the Tamil country, however much the climate or the landscape may have changed, the sense of infinity was very much less. To the Tamil poet, it is the ocean which is awe inspiring and mysterious. The heights are mysterious, not because they are unconquerable but because they are thickly wooded, and contain deep caverns and gloomy groves - அணங்குடைக் கவான், சூருடை அடுக்கம்.

Hence early Tamil poetry is not conspicuously religious; it does not theologise Nature as does Sanskrit poetry. Its main preoccupation is with Man as a member of small closely-knit group and small kingdoms. Further, the sea mysterious as it was because of the sense of the unknown which it engendered, was sufficiently navigable. The Tamil coastline included several sheltered harbours and backwaters on the West Coast. When the West Coast was not safe, the East Coast provided safe

anchorages as at Arikamēdu or Koṟkai. The *Periplus Maris Erythraei* and ptolemy's *Geography* mention numerous harbours located along the southern Indian coast. Navigation and sea-power became characteristic of the Tamil kingdoms.

Nature was therefore, not so awe-inspiring as to be divinised and theologised. Instead it merely became the background, and provided the stage and the scenery for Man. The concept of nature was fundamentally humanistic and anthropocentric as were the culture and the poetry of the earlier period.

The background of Nature is so constructed that every aspect of Nature evident to the senses, serves to bring into relief the central human emotion or sentiment which is the motif of the poem. Thus in *Mullaippāṭṭu* for instance, after the description of the queen in the place and the king in his encampment, the pastoral landscape is drawn as the background for the horses and chariot whose sound brings joy to the forlorn queen:

'செறியிலைக் காயா அஞ்சன மலர
முறியிணர்க் கொன்றை நன்பொன் காலக்
கோடற் குவீமுகை யங்கை யவிழத்
தோடார் தோன்றி குருதி பூப்ப
.... ஆலின
நெடுந்தேர் பூண்ட மாவே,' (11. 93-96)

Smilarly, in poem 41 of *Ahanānūṟu* the central emotion is disquietude at the possibility that the beloved suffers because of his separation-"how fareth it with my beloved?" - வருந்தினள் கொல்லோ.

"Darkness yet lingering Dawn. Buffaloes are at large, swarms of bees resound around the branches of the Murukku, aflame with dense clusters of unfolding buds.

"Ploughmen drive their teams through the fields and into the orchards of cloddy earth; all

> the air with trained oxen's clear urge doth resound; and the stumpy glebe breaks beneath their furrow. The wood itself is bedecked with the bouquets on yonder trees.
>
> "In this, the eye's festive hour, *how fareth it with my beloved?* When ignorant of my parting, she was in bloom; now forlorn, is such her grief that her shoulders slim? - She my beauteous brunette, with beauty spots like leaves on whcih hath flowed honey from cool, scented flowers, haunts of gossamer-winged bees."

The sights and sounds of the break of day in the fields are described merely to raise the question "how fareth it with my beloved?"

In the two examples cited above, the circumstances of their awaiting the return of their husbands could have been stated without bringing in Nature; or Pathetic fallacy could have been introduced to produce emotional reaction. Instead, the natural phenomena of the season and of the hour of day are described as they effect the human person. There is no need to codify the *aham* poem as *pālai;* one should consider it merely as a poem. I am sure the poet when he wrote it or sang it, did not say to himself that he was going to write a *pālai* poem; else he would have used other figures and another landscape. When we throw off the shackles imposed on us by commentators and codifiers, we interpret the poems with a freshness and a freedom which introduce to us new dimensions of criticism, The spontaneity and the naturalness of the poet's impulses become far more evident without commentaries and glosses.

In these poems the entire global situation is introduced. The poems show the advantages which poetry has over other Fine Arts. No painter could have depicted this scene with equal effect. If he had portrayed in colour the exact dimness of the வைகு

புலர் விடியல் and the மைபுலம், his painting would yet not reveal the other features of the landscape; he would not be able to reproduce the sounds of the farmers in the field and the hum of the bees; his canvas could not include the landscape and the details of the home of the parted lover. The poet works with a medium which brings into play greater and more responses of the human person.

We are in some ways nearer to the spirit of the poets than were the commentators. They were nearer in point of time, but they interpreted the poets according to the restrictions of textual criticism prevailing in their time. A great amount of historical data and new critical apparatus are available to us which were not available to them. The classics have a meaning for every new generation and every new epoch; they have to be reacquired and reinterpreted for every new period - and I wonder if we who interpret the classics for this generation have contributed our share to the accumulated human *experiencing* of our classics.

The seasons of the year, and the hours of the day were so used along with the five-fold division of the landscape to demonstrate the changing effects of Nature. The changes produced by the different seasons are not so great in Tamil Nad as in Northern India where are prevalent extremes of heat and cold. It is cold in the *Ritusamhāra;* it is not half as cold in the *Nedunalvādai;* there is the spring of the *Kalittogai* but it is not as full of new sights and sounds as the spring in the *Ritusamhāra.* The seasons as depicted in the poetry of Vergil or of James Thompson depict the changes brought about by the different seasons, from snow to spring, to summer and autumn and how human life has change and variety. The variety which the poet of a temperate and colder zone obtained from the seasons, the Tamil poet obtained by utilising the resources of different landscapes and the changes visible in the different landscapes and the changes visible in the different months of the year and the hours of the day. If we commend an artist or an architect for using to most advantage the economy the space and the material at his command we are also logical in

commending the resource with which the good earth has been made to respond to the poetic impulse by the Nature poets of the Tamil country.[4]

In other literatures, it was not incumbent on the poet to make the minute study of Nature, of flora and fauna and the changing colours of the sky and the sea as was enjoined on the Tamil poet by necessity of poetic convention.

Though the study of Nature was compelled by poetic convention, the resulting poetry was not greatly conventional, and the descriptions of Nature were not conventional. This was the great success of the Tamil poets that within a framework of convention they were able to create a spontaneous and refreshing poetry of Nature. The appeal to the senses in strong in Sangam poetry. Nature in her wild and uncultivated beauty in the mountains the sweet scents and sounds in the fields and meadows, the tang of the salt on the seaside and the dry parched leaves in the summer are felt with a fidelity and a propriety which a thousand repetitions do not pall or obfuscate. One might follow the descriptions of landscape, or of a single flower like the *kāntal (glor̃iosa superba)* to realise the keen observation of the poets. The *kāntal* has been compared to hands joined in prayer or to lights lit at twilight; its petals to flames, to pieces of broken bangles, to a snake's tongue; and its sagging leaves to the walk of drunken men.

From the animals and the birds and their reactions the Tamil poets learned wisdom. The lovers recall their own course of love when they observe the behaviour of animals and of birds. The elephant that strokes with its trunk the back of its mate or helps it to feed on bamboo shoots, the deer calling unto deer, the dove cooing unto dove, the buffalo plunging into the lotus tank, the crab on the beach, all these teach them or remind them of love situations common to human kind.

Since the earliest Tamil poetry which has come down to us is the product of a highly civilized period and the result of centuries

of a well-established culture, it is not surprising that its interpretation of Nature does not contain the simple or the utilitarian appreciation as a prominent characteristic. Lines do occur which express simple joy at the coolness of water, the pleasures of shade and bower, child-like joy at the sight or the use of flowers, lines do occur when the material beauty of the universe is expressed with the freshness of Chaucer and the keen observation of a Vergil or Tennyson, but these lines are never without relation to man. However, in Tamil poetry occur certain conventions which are the remains and echoes of a very primitive and distant age when there was more of the immediate contact with Nature. What was actually a mode of life, later became a custom, and finally crystallised into a hallowed poetic convention which was followed in poetry even when the custom became obsolete.

A lover is depicted, for instance, in ancient poetry as presenting his beloved with garments of leaves, or of garments interwoven with leaves and flowers, to be worn round about the waist over whatever clothes she may wear. Such leafy garments were also given as gifts on ceremonial occasions or as symbols of friendship and hospitality and worn on days of social rejoicing. It is likely that this custom was but the relic of a time centuries earlier. when cotton fabrics were unknown and the primitive Tamil folk covered themselves only with leaves. There are also references to the ritual of marriage taking place under the spreading shade of a ve%ngai tree in full bloom. There are, on the other hand, indications that the wedding ritual at this time was performed under a temporary hall erected in front of the house: This mode of marriage under a flowering ve%ngai is just a poetic convention, but a convention that points out to an earlier period when life was more primitive, and trees were the actual temples and halls of the population, and when marriages did actually take place under arboreal shades. Husking paddy and other cereals are said to be done in the open with the hollows that Nature has made in rocks as mortars, the tusks of elephants or sandalwood branches as pestles. At the

time of the composition of the poem the Tamils had motors and pestles in their homes, but in depicting Nature's motars and costly pestles, the poet seek to embellish a common scene by presenting a closer touch with Nature and with primitive life.

From *Puram* poetry too a like illustration may be given. According to the literary conventions of *Tolkāppiyam,* the first stage of war is cattle-lifting. This again is a remiscence of earlier society when cattle was the chief wealth of Tamil chiefs and when cattle-lifting was the predominant cause of warfare between clans and settlements. But later poetry treated of cattle-lifting as a preamble to war even when there was actually no cattle-lifting.[5]

A surprising evidence for the earlier contact with Nature, is not merely the use of leaf-garments, but also the names of the ornaments of Tamil women; which recall the time when rolls of strips of the palmyrah leaf were used as ornaments for the ear and the branches of creepers were entwined about the arms - ஆம்பல் வள்ளித் தொடிக்கை மகளிர் (*Puram.* 352, 5) The names of the ornaments are the names of leaves, or creepers, or flowers, as for example: தோடு, அரசிலை, குழை, ஓலை, கொந்திள வோலை, நாலிக்கொடி.

The Tamils made the desert bloom. They have the distinction of being, perhaps, the only people in history who, while not being desert dwellers, made poetry blossom in the desert, and better poetry than what other regions inspired. The Arabs have had to sing of the desert by force of circumstances, but the Tamil sang of it through choice, and located in Nature's dreariest places the dreariness of soul. Poems with the motif of separation of lovers have the desert as the background, and these poems demonstrate a wonderful resource on thhe part of the poets who could use the desert to such great advantage.

The opposite in *Puram* poetry to Kurinji was Veṭci and due to early and primitive association, meant the initial stage of warfare, forays and frontier raids made for the purpose of cattle- lifting. Veṭci is the name of a flower again indigeneous to the mountain

region, the *ixora coccinea,* and cattle-lifting came to be designated by this name, because the Tamil warriors adorned themselves with wreaths and garlands of these red flowers whenever they set out on cattle raids.

In fact, each strategic movement, or aspect of war, had its own particular flower after which the movement was named. The garland indicated the character of the undertakings, and the feelings of those engaged in them. A verse of later epoch says that the soldiers setting forth decorated with red ixora garlands on their heads seemed as if the rosy evening sky were moving.

Commenting on the use of flowers by the ancient Tamils for warfare, Dr. Pope observes: "This is to us a novel form of the language of flowers..... These garlands were intended to strike terror into the eyes of the opposing hosts, and to some extent supplied the place of military uniform. The armies of Europe have never been unmindful of the moral effect of the soldier's head-dress; though it would be a novel experience if our troops went forth it was like a marching garden of, flaming and fragrant flowers."[6] The author of *Paṭṭiṉappālai,* describing Karikālaṉ on the battle-field decked with appropriate flowers and leaves, compares the king to a hillock overgrown with shrubs.

The choice of the regional trees and flowers shows that there was graciousness and taste in the lives of the ancient Tamils.

Since a munute and accurate study of Nature was prescribed to the Tamil poet of the Sangam age, we find the poetry of that age very faithful to Nature. Stopford Brooke observes in his study of *'Naturalism in English Poetry'* : "There are two great subjects of poetry; the natural world..... and the human nature. When poetry is best, most healthy, most herself, she mingles together human nature and Nature, and the love of each. Human nature is first in poetry and Nature second but they must be together, if the poetry is to be great and passionate, simple and perceptive, imaginative and tender. It is a terrible business for

poetry when it is wholly employed on man, or wholly employed on Nature. In either case the poetry becomes thin, feeble, unimaginative, incapable of giving impulse or bringing comfort."[7] Stopford Brooke might have spoken of ancient Tamil poetry in these words, for the happy combination runs through all Sangam literature.

The Sangam poets did not confine their poetry to a special locality. They treated all classes of men and women from all the regions they knew. Though their *aham* poetry deals with the ideal and heroic; though they take the best of a type as hero and heroine, a chief and the daughter of a chief, they are always conscious of the fact that in the exuberance of love, every lad is a king and every lass a queen. A study of landscape as was enjoined on the Tamil poets meant also a study of the occupations and lives of the people who were indigenous to every region and landscape. Therefore they did not treat only of kings and queens, cities and palaces. They found poetry in the fishers' lowly huts and in the dwellings of mountain peoples. The fisher-woman waiting for the fishing boats with the days haul, or the fisher-children watching the fish being dried, the shepherds with their flocks, the lowly at their work, came in for as much poetry as the wealthy heroine of a mountain chief wandering over the hills gathering flowers with a number of maids to attend upon her. Even when they sang of kings or sang to kings, they pleased their hearers most, not by describing the palace, but by describing the people that were privileged to live under the king's protection. It was certainly Humanism of a Universal kind.

Notes

1. *Culture of Cities,* Introduction.
2. The material for this lecture is mainly taken from my book, *Nature in Ancient Tamil Poetry,* Tamil Literature Society, Tuticorin (S. India) 1952.
3. **Victor De Laprade,** *Le sentiment de la Nature avant la christianisme,* Paris, 1866.
4. See for Comparative purposes, **W.F. Jackson Knight,** *Roman Vergil,* Faber and Faber, London, 1945, **Gilbert Highet,** *Poets in a Landscape,* Pelican Books, 1959.
5. **P.T. Srinivasa Iyengar,** *History of the Tamils,* op. cit. pp. 63-71.
6. *Tamilian Antiquary,* No. 6, p. 5.
7. **Stopford Brooke,** *Naturalism in English Poetry,* p. 17: Dulton, New York, 1920.

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